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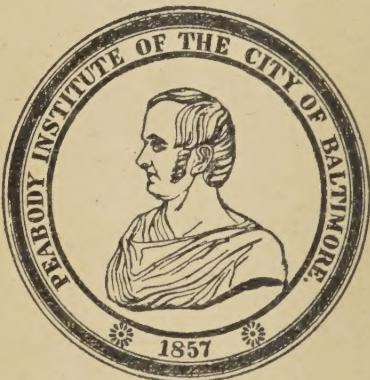




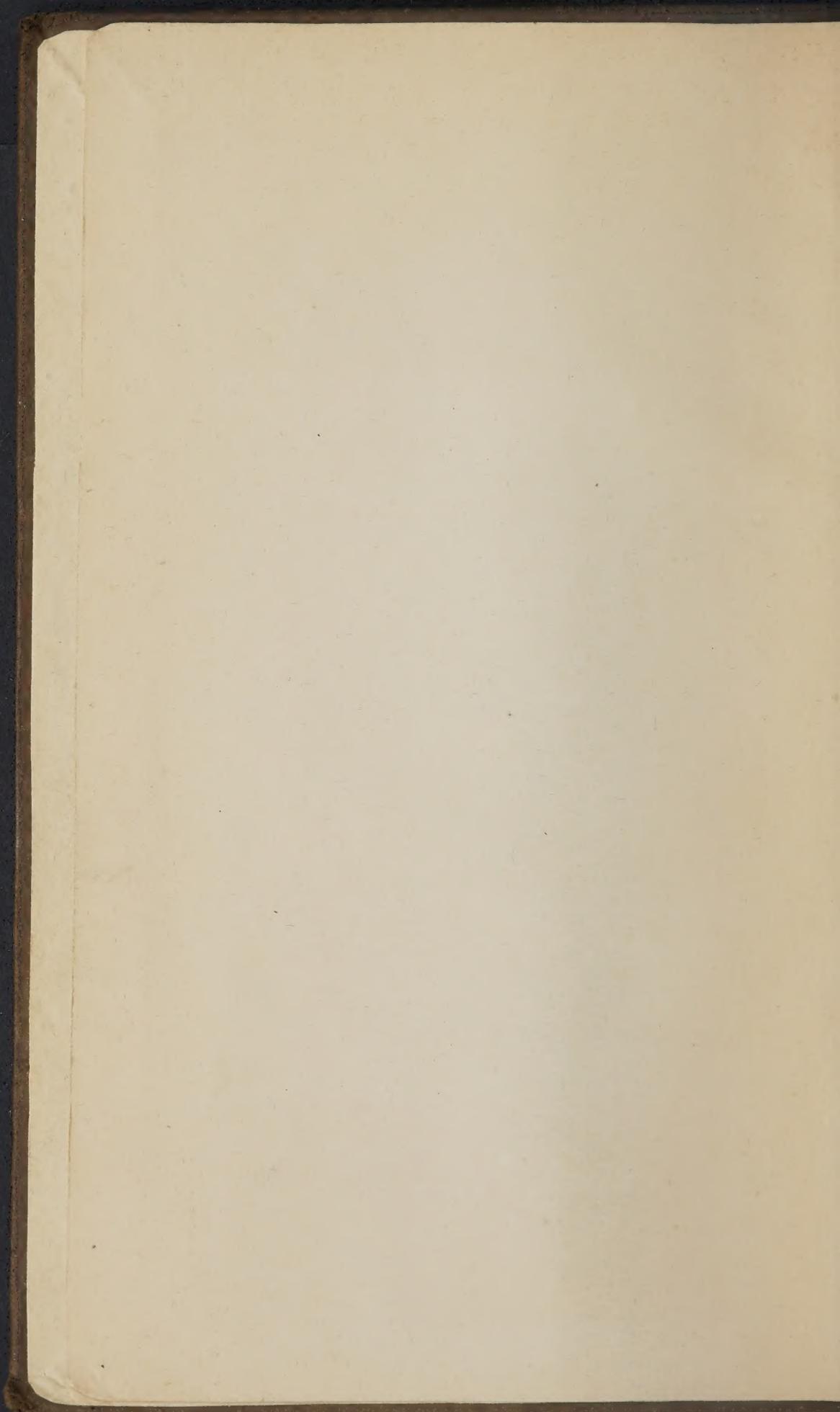
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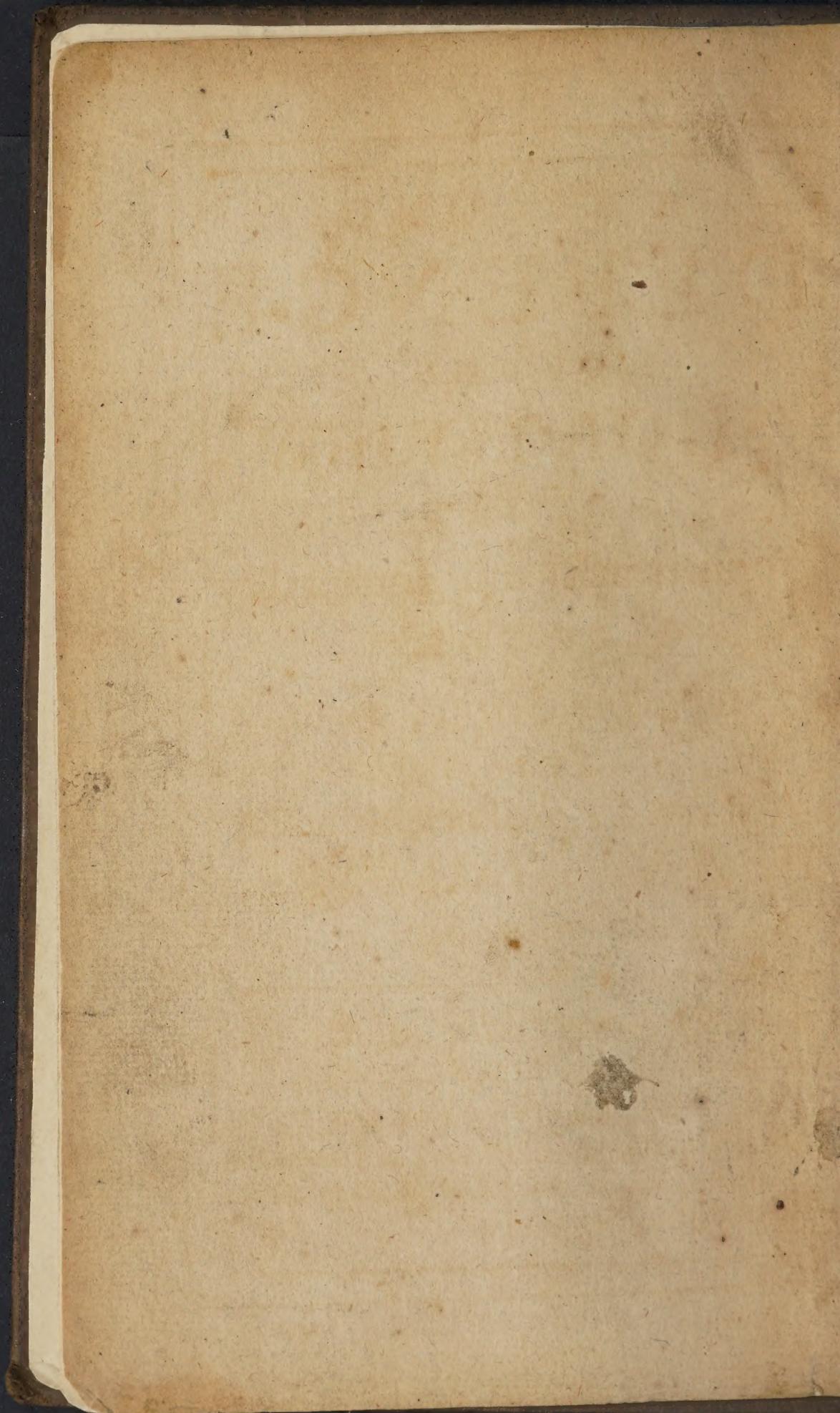
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A SECOND
DEFENCE
OF THE
SHORT VIEW
OF THE
Prophaneness and Immorality
OF THE
English Stage, &c.
BEING
A REPLY to a Book, Entituled,
*The Ancient and Modern Stages
Surveyed, &c.*

By Jeremy Collier, M. A. ✓

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ERRATA.

Page 20. line 5. for of them read of the Poem, p. 21. Margin, for
s^sset r. effet, p. 28. l. 30. Margin, for nempit r. erapit. p. 29. l. 19.
Margin, for immodestia r. immodestia, p. 50. l. 18. for discourr'd r. dis-
cours'd, p. 51. l. 24. for , r. : p. 53. l. 13. for Epithe r. Epithet, p. 71. l.
5. for thus r. his, p. 72. l. 24. for Poet r. Poet's, Ibid. l. 30. for Promo-
theus r. Prometheus, p. 73. l. 1. for Prometheus r. Prometheus, Ibid. for
Araqnas r. Aquarnas, p. 78. l. 33. for Under Character r. Under Cha-
racters, p. 88. l. 3. for Six r. Six, p. 97. l. 33. dele as I remember, p. 101.
l. 23. for Selectism r. Solecisme, p. 105. l. 29. for Charges r. Charge, p.
120. l. 5. for Dramatists r. Dramatist, p. 127. l. 5. for Law r. Laws,
p. 128. l. 19. for belongs r. belong, p. 134. l. 16. for τεγδει r. πεγξει.

To the Reader.

When my Adversary first appear'd, I was engaged in Business for the Press, which I could not well dismiss, till 'twas brought somewhat forward. Besides, I was sometime at a stand whether to Answer, or not, and, I think, had left my Book to take its Fate, had it not been for the Charge of false Quotation.

As to the Author of the Survey, &c. his Manner is all over extraordinary, but in what relates to my Authorities, I think altogether unprecedented; such a size of Assurance, so unsupported by Proof and Colour, is rarely to be met with. If he continues to cast the Cause thus entirely upon his Courage, he must Dispute by himself.

His Eagerness to Defend the Stage, has sometimes transported him into plain Rudeness: To this I shall only observe, That Railing is a scandalous Talent, and an Argument of an ill Undertaking. When a Man throws Dirt, 'tis a sign he has no other Weapon. These are Unchristian

A and

To the Reader.

and Ungentlemanly Sallies, and not so much as allow'd to Provocation. Having therefore neither Liberty, nor Fancy for this way, I shall, for the most part, overlook his Misbehaviour.

As for the Stage, I almost despair of doing them any Service : They are more enclin'd, I perceive, to Repeat their Faults then amend them : They make no scruple of coming over again with their Ill Plays ; As if Immodesty and Prophaneness were the more valuable for being discover'd. But thus to bear up against Evidence, and go on in Defiance of Religion, is an odd Instance of Resolution. And besides the ill Colour of the Quality, 'twill fail us at the long Run : Courage without Conscience starts at the other World, and leaves a Man dispirited when he has most need of Support. To Consider that we have done our Utmost to Debauch Mankind, will be no Pleasure at such a Juncture as This. Unless therefore we could Demonstrate the Grounds of Atheism, Common Sense, if minded, will put us upon a Provision beyond the Grave.

Novemb. 26. 1699.

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A N
A N S W E R
To a B O O K, Entituled,
*The Ancient and Modern Stages
Surveyed, &c.*

Before I proceed farther with my Adversary, it may not be amiss to observe, that his Scheme is defective, and the Compass of his Defence much short of the Charge. For he does not apply his Answer to any Particulars, nor so much as Vindicate one Passage accused of Indecency and Irreligion. So that were his whole Book true, the Imputation of *Prophaneness* and *Immorality*, would still lie heavy upon the Stage. This Author, to give him some part of his Character, seems to rely more upon Stratagem and Surprize, than plain Force, and open Attack. His Business is all along to perplex the Cause and amuse the Reader, and to Reason, and Represent amiss. In the first place he tells us a Story,

B which

*The Ancient
and Modern
Stages Sur-
veyed, &c.
P. 7, 8, 9.
P. 13, 23.*

which Mr. Rymer had told before, about the Original of Plays ; and charges all the Immorality, and Disorders of the Stage, upon the Head of Idolatry, and the Practice of the Mimes and Pantomimes. And when he has thus entangled the Dispute, and like the Scuttle-Fish muddled the Water, he thinks himself out of Reach ; but I shall endeavour to dive after him, and drag him to the surface.

*The Ancient
and Modern
Stages Sur-
veyed, &c.
p. 10.*

P. 12, 13.

In his History of Heathenism and the Stage, he lays down several unlucky Affer-tions, and ruines himself in his very De-fence. He lets us know, that *Paganism was invented to oblige and captivate the People, and gain'd its Authority among them by indulging their Sensuality, and gratifying their Lusts : That the Games and Shewes were the most engaging parts of their Religion, and that the Devotional and Pompous part of their Worship, was ungrateful to the Spectators, who impatiently expected the Shew.* He informs us farther, That the Fathers thought it not safe to trust their Converts to the Temptations of so jolly a Religion, that the Portion of those that embraced Christianity was Mortifi-cation, that their Reward was in Reversion, and that present Enjoyment is apt to prevail against a remote Hope.

Now if Stage-Plays were such Lici-nious Diversions, if they indulged Sen-suality and Lust, seised so powerfully upon People's Inclinations, and made them for-

forget the Interests of *Futurity*; If the Case stood thus, (as the *Surveyor* confesses) then there were other heavy Articles against the *Stage* besides *Idolatry*; Then the bold Liberties and Luscious Pleasures of the Place, were sufficient Reasons why the Fathers declaimed against it; and by consequence their Censures come strong upon the *English Theatre*.

*The Infancy of Christianity and the frequency P. 14. 15.
of Persecutions*, don't alter the Measures of Behaviour, nor make so great a difference between the Primitive and Modern Christians, as our Author would suppose. If 'tis possible, we have more Reason to be cautious and self-denying, than those who lived in the first Ages of our Religion. For then, the History of our *Faith* was fresh, and the Proofs lay nearer to the *sense*. Then Miracles were frequent to refresh their Memory, and quicken their Zeal. Besides their very Sufferings were awakening Circumstances, and a Guard upon their Virtue. Their being so ill used in this World, was naturally apt to make them take the more care about the other. Having none of these Advantages, we have more need of Discipline and Recollection; and should stand as much aloof from Temptation as ever. And therefore whatever debauches our Appetites, overheats our Affections, and, as our Author Phrases it, *relaxes the Nerves of our Zeal*, P. 18.

ought by all Means to be avoided.

P. 22.

The Surveyor is now going to take off the Censure of the Fathers from the Stage. And here he begins with St. Augustine, who (says he) *absolves their Comedies and Tragedies from any fault in the Expression, and accuses only the subject Matter.*

To this I Answer ;

*View, &c. p. 273, 274,
275.
Defence, &c. p. 85, 86.*

First, That St. Augustine's Charge against the Play-houses runs very high ; he look'd upon them as no better than the Nurseries of Lewdness and Irreligion, and comprehended Comedy amongst the rest of their Performances ; as appears by his Instance in *Roscius* ; but these Testimonies were too troublesome for the Surveyor to take notice of.

* *Multa rerum turpitudine.*

Nulla, saltem sicut alia multa, verborum obscenitate compositæ. De Civit. Dei Lib. 2. Cap. 8.

Secondly, St. Augustine, even in this place, blames Comedies and Tragedies for being very foul and faulty in their *Fable* and *Matter*, * and by consequence could not think them proper for Christian Diversification.

Thirdly, St. Augustine does not say that Comedies, &c. were always clean in the Expression. He throws in a Sentence which qualifies the Proposition, and makes it affirm no farther, than that they were not so smutty as *many other things*. 'Tis probable he might mean they were not so rank as the *Bacchanal* and *Floral Solemnities*.

But

But these Words, *Sicut alia multa*, which change the Sence, and make clearly against him, he is pleased to omit in the *English*, tho they stand staring in the Margin, and are part of his own Quotation. To falsifie thus in the face of Conviction, is like Stealing before the *Bench*: But thus he is pleased to detect himself, and to give us a noble Discovery of his Honesty and Cunning, at his first setting out. However he would do well not to rely too much upon an *English* Reader for the future.

This Gentleman advances to the Testimonies cited by the *View*, &c. And here he is pleased to skip quite over the Councils, and takes no notice of above half the Fathers, and those he has the Courage to undertake, he does but touch at. And thus he confutes a Book at the rate that Mice do, only by nibbling a little at a few of the Leaves. However I must attend him in his Method. Let us therefore consider that little he can afford us from *Clemens Alexandrinus*; where this Father affirms, That *the Circus and Theatre may not improperly be called the Chair of Pestilence*. Here the Surveyor would know, whence it appears that *the Dramatick Exercises are here aimed at?* Were the *Mimi* and *Pantomimi* less concerned with the Stage? &c.

P. 24.

In answer to these Questions the Reader may please to understand, that the Surveyor makes great use of the Distinction

B 3 be-

between the *Drama* (as he calls it) and the *Mimi*; by this means he hopes to perplex the Controversy, and divert the Censure of the Fathers, as if in their Opinion Comedy and Tragedy were inoffensive Diversions; but I shall endeavour to make this Evasion unserviceable to him, by shewing,

First, That several of the Fathers, as appears by the *View, &c.* censure Tragedy and Comedy by name. Nay, thus much the Surveyor himself confesses, that *Tragedy and Comedy is sometimes condemned for Company*. Now if Comedy is jointly condemned with the other *Shews* of the *Theatre*, why does he endeavour to make the Fathers justify or overlook it? Why so much pains to take off their Censure, and point the Satyr another way? What needs all this rattling with *Mimes*, *Pantomimes*, and *Drama*, as if there was some Charm and Mystick Power in the Words? If the Fathers condemn Comedy, &c. expressly, 'tis to no purpose to contest their Sence, and pretend their Opinion undeclared. He must own therefore the *Ancients* are full against him in the Point. And since Comedy and Tragedy is thus expressly condemned by the *Fathers*, we have reason to believe it always comprehended under their general Censure of the *Stage*. Which will appear farther if we consider

Ibid.

Secondly,

Secondly, That Comedy and Tragedy were the principal and most frequent Diversions on the Stage.

That they were the principal, I suppose the Surveyor will allow, upon the account of the Fable, and the Advantage of the Plot and Characters : The *Mimi* being form'd upon little Subjects, and Vulgar Persons *.

That Comedy, &c. were the most frequent Diversions of the Stage, I prove thus ;

First, Because the *Mimi*, Dancing on the Stage, &c. were Originally part of Comedy, as we may learn from *Suetonius* ; and so in all likelihood they continued a great while.

Secondly, The Poets who wrote the *Mimi* or *Farces* were very few, scarcely One to Ten of the other Dramatists, as appears from *Athenaeus*, and *Lilius Gyraldus*. Now, why were the Comick and Tragick Poets thus over-proportioned to the *Mimographi*, but because their Entertainments were much more frequented and esteemed than the other ?

Thirdly, It does not appear that the *Mimi* were always more Scandalous Compositions than Comedy. 'Tis true we have little of this kind of Writing remaining ; But by those Fragments preserv'd by *Macrobius*, and cited by *Lilius Gyraldus*, they seem to have been Modest and Sententious. And *Plinius Junior* mentioning *Vergilius Romanus*, another Mimiambick Poet, commends him

* *Lilius Gyraldus de Poet. Hist. Dial. 6.*

Diomedes libr. 3. in Fragn. Sueton. primis temporibus ut afferit Tranquillus, Omnia quae in scenaver- sentur in Come dia agebantur ; nam & Pantomimus & Chorraules in Come dia Canebant.

Macrobi. Lib. 2. Saturni. cap. 7. Gyrald. de Poet. Hist. Dioal. 8. p. 918.

for his Probity and his Wit, but does not in the least tax him with any Indecency. Besides, *Scaliger* in his Chapter *De Saltatione*, informs us, That the Dances proper to the *Mimi* were Apish and Fantastical ; but that several belonging to Comedy had a Wanton and Licentious Movement. So that of the Two, one would think these Farces were sometimes the more inoffensive Performances.

Scalig. Poet.
Lib. 1. cap. 18.
p. 61, 64.

Macrobi. Saturn.
Lib. 2. cap. 10.

Giraldus, p.
690. *de Dial.*
6.

Fourthly, 'Tis certain that the *Mimes* and *Pantomimes* Represented Comedy and Tragedy in their Gestures, and Dances, as well as they did the *Mimi* or *Farces* properly so call'd. That the *Pantomimes* were concern'd in the *Drama*, is plain from *Cassiodorus, &c.* who tells us, That they could form their Gestures into such a Significancy, that with the same Limbs and Features they could Act either *Hercules*, or *Venus* ; and make the Passions and Character of of a King, or a Common Soldier, visible in their Postures, and Motions. Now Kings and Heroes, we know, were only counted proper for Tragedy.

Indeed these sort of Actors were nothing but *Mimicks*, (tho much farther improv'd than the Moderns) and therefore as proper to appear in the *Drama* as in any other Stage-Performance. From whence it will follow, that if these *Pantomimi's* were foul in their Gestures, the *Drama* must answer to the Indictment ; It being oftentimes only

only the Business of these *Mimicks* to supply the place of the Dialogue, and express the Passions of the Poem.

And thus I have plainly prov'd, that when the Fathers pass Sentence against the *Stage*, the whole Mystery and Fraternity is included, so that his Distinction between the *Drama*, and the *Mimi* and *Pantomimi*, will do him no service. And this may serve to make good not only the Testimony of *Clemens Alexandrinus*, but of the rest of the Fathers; all his Objections against the Strength of their Evidence turning mostly upon this Supposition. But because he ventures to attack but Two Citations more, a little farther Consideration of him will be no great matter.

I observ'd from *Theophilus Antiochenus*, that the Christians durst not see the Heathen Shews upon the account of their Indecency and Profaneness, and particularly that the Stage-Adulteries of the Gods and Hero's were unwarrantable Entertainments, &c. Here he is positive that the Translator very well knew, that Tragedy & Comedy P. 28. were unconcern'd and nothing but the *Mimi* aim'd at. Say you so? Is not the *Drama* concern'd in such Representations as these? What do you make of *Plautus's Amphytrio*, and *Terence's Eunuchus*, of *Euripides's* and *Seneca's Thyeſtes*, not to mention any more? Here the Adulteries of the Gods and Hero's are describ'd and acted, and in some of them make part of the main Argument: And besides all this

αὐτοῖς πολιτείαι μεταβολής τοῦ θεάτρου. this, the Expression throws it upon the Drama.

Nihil nobis cum impudicitia Theatri, &c.

Tertul. Apol. cap. 38.

Ancient and Modern Stage Survey'd, p 30.

Horat. Carm. Lib. 2. Od. 1.

His next Complaint against me is for translating *Theatrum* a Play-house: This he very shrewdly calls *my old way of Legerdemain*; for by all means it should have been rendered Theatre. I have a fine time on't to write against a Man that does not know what is Latin for a Play-house! Truly this is a great Point! But I hope Horace's Authority may satisfie him, that his Drama's were Acted in the Theatre. Now this Poet addressing to *Pollio*, desires him to stop his Tragick Muse till the Commonwealth was better settled:

*Paulum severæ Musa Tragediae
Desit Theatris.*

F. 30.

Itaque Pompeius magnus, solo Theatro suo minor, cum illam arcem omnium turpitudinum extruxisset, &c. Tertul. de Spectac. cap. 10.

The Surveyor goes on with his Grievances, and pretends that I wrest Tertullian's Words, and force him to call Pompey's Theatre a Dramatick Bawdy-house. And here he has very honestly again put the Latin in the Margin to confute the English: Thither I appeal, and doubt not but the Reader will find the Original every jot as severe as the Translation. But he complains the State of the Case is chang'd, the Drama wrongfully accus'd, and that Tertullian inveigh'd only against the Shews of the Mimi. That's strange! Were not Comedies and Tragedies Acted in the Theaters? Not in

Pom-

Pompey's Theatre, the most Magnificent in Rome? Were Farces so much preferr'd to the Drama, and the Noblest Buildings contriv'd only for Drolls, and Strollers? Tertullian, in this very Paragraph, observes, that the Theatre was Dedicated to Bacchus; and this Idol, the Surveyor himself informs us, *was the Patron of the Drama, p. 9.* and had his Altar on the right-side of the Stage. Besides, 'tis further evident that Tertullian levell'd his Censure against the Drama (for so I must call it) by the Caution he gives; he warns the Christians not to be surpriz'd by some of the best-complexion'd Entertainments. Look, says he, *Omnia illic sunt upon all the engaging Sentences of the Stage, fortia, seu honestas, seu sonoritas, seu subtilitas.* Their Flights of Fortitude and Philosophy, the *ra, seu subtilitas.* Loftiness of the Style, and the Fineness of the *proinde habeat ac si stillicidia.* Conduct, &c. Look upon it only as Honey *mellis de Liba-* dropping from the Bowels of a Toad, or the *cunculo venenato, &c. De Specie. cap. 27.* Bag of a Spider. Now I suppose the Surveyor is not so hardy as to affirm, That Heroick Fortitude, Lofty Expression, and Moral Sentences, is any way suitable to his Description of the Mimi. 'Tis plain therefore, that Comedy and Tragedy must be struck at in the Testimony above mention'd.

I must not forget the Surveyor's Suggestion, That the Idolatry of the Stage was the principal Quarrel the Fathers had against it. 'Twas for this Reason that they *de P. 13.* claimed against it with all their Nerves and Vehem-

Vehemence, as our Author words it. The
 See View, &c. Reader may please to take notice, that
 Chap. 6. the Fathers had other Reasons for their
 Defence, &c. Aversion to the Stage, besides the Charge
 p. 84. of Idolatry: However, upon this Occasion I shall pursue the Argument a little farther, and answer, First, That the Fathers were no less Enemies to Immorality than to False Worship. Indeed, one great Reason why *Paganism* was so very Criminal, was, because 'twas not only an erroneous, but a scandalous Belief: 'Twas because the Holy Solemnities were Lewd, and not only mis-led Men's Understandings, but debauch'd their Practice. Now nothing in Nature is so counter to Christianity as Wickedness. Idolatry may sometimes be an effect of Ignorance; but Immorality lies always open to Conscience and inward Reproof. So that where Vice is cherish'd, and Licentiousness is made creditable, there the worst Part of Heathenism is kept up. The Devil is no less really Worshipp'd in Lewdness and Obscenity than he was in *Venus* and *Jupiter*. And yet the Surveyor has the Courage to affirm, That *Idolatry is more abhorr'd and expos'd on the English Stage than any where else*. *Idolatry expos'd!* What, by burlesking the Bible, by Smut and Swearing, and by hooting, as much as in them lies, all Religion out of the Universe? A most admirable Expedient! Thus Error is cur'd by Atheism,

theism ; and false Religion destroy'd, by leaving no Truth to counterfeit !

The Surveyor observes, That the *Fathers* were alarm'd at the Heathen Stage as at the Approach of an Enemy ; they were afraid the indulging these Liberties would hazard the Interest and Belief of Christianity : *They justly apprehended, that from a Liking of P. 18.* the Entertainments, they might proceed to approve the Occasion of them. Now those who frequent the Theatres, would do well to consider this Caution : For from liking the Plays, they may come to like the Practice, and slide insensibly from the Diversion to the Vice and Profaneness. I wish this Reasoning were not too well grounded upon Experiment ; but nothing is more natural than the Transition from Pleasure to Imitation. And thus the Fathers Restraint holds strong against the English Theatre. For Lewdness is more catching than Heathenism ; and People are much sooner surpriz'd by their Appetites, than by their Ignorance. 'Twas this Indulgence to Sensuality which captivated the World, and gain'd Credit and Authority to Paganism. Thus Vice gives the main Force to the Temptation, makes way for Error, and by corrupting the Will betrays the Understanding. And this may serve to satisfie the Reader , that his Topick of Idolatry is nothing to the purpose.

Upon

Upon the whole ; Let us suppose, which is not true, That the Fathers left *Comedy* and *Tragedy* uncensur'd, and planted their Rhetorick against nothing but the *Shews* of the *Mimi* ; let us resign our Advantage, and set part of our Evidence aside ; What would the *Surveyor* gain by it ? Alas ! unless he can clear the Innocence, and take off the Imputations upon the *English Stage* ; which he never so much as attempts : Unless this can be done, his Cavils and his Confidence , and all his other Pretences signifie nothing. For, can we imagine the Fathers would ever have endur'd the Disorders of the Modern Stage ? Would these Holy Men have allow'd them their *Common Places* of Smut , and their Sallies of Profaneness ? Would they have seen Lewdness a Profession, and Religion made sport with, and said nothing against it ? No : Such flaming Provocations as these would have kindled their Spirits, and pressed them to the Encounter : Their Satyr would have thundred, and their Discipline been play'd against the Enemy ; and the Warnings of the Pulpit would have sounded as loud as the Blasphemies of the Play-house : Where the Honour of God and the Interests of Eternity suffered so much, they would have shewn a proportionable Concern. For like the Hero's in *Æschylus*, upon such an Occasion,

Σιδηρόπων (γαγ) δυνάστρες πείρανελέγον
Ἐπει τελέσταν αὐτοὺς οὐδονόταν.

Æschyl. *Septem
contr. Thebas.*

Brave in their Zeal, and fir'd with Resolution,
They look'd like Lions roaring to the Combat !

The Surveyor is tired with Church-Antiquity, for it seems all my Translations of the Fathers are of the same Stamp with those he has Examined : Why, so they are ; but not a jot to his purpose. For notwithstanding all his Clamour about my Corrupt Version, Managing of Evidence, P. 28. 33. and what not ; he has not been able to shew that I have either mistaken the Sence, or misapplied the Meaning in the least Instance ; so that if my main Strength, as he is pleased to say, lay in these Worthies, the Forces are still entire, there is not so much as a Vein scratch'd, or a drop of Blood lost in the Encounter.

But I can't forget his Character and Comendations of the Fathers. What would you think St. Cyprian, St. Chrysostome, St. Augustine, and the rest of them were like ? Why it seems they are like Whelps newly enter'd, they run Riot, have much better Mouths than Noses ; make up a great part of the Cry, but are of no service in the Chase. Nay, then he may well go on with t'other Compliment, and tell us, Their Writings are but the Rubbish of Antiquity. Bless us !

Ibid.
What

What strains of Contempt and Distraction are here ! Is this all that's due to the Memory of these Venerable Men ? And must Dignity and Merit be thus coarsly Treated ? Must Dogs and Martyrs be coupled, and Patriarchs describ'd by Similitudes from the *Kennel* ? These great *Defenders* of the *Faith* were never saluted in this manner before : Jews and Heathens, tho they might have had no less Malice, had (as far as it appears) more Modesty than this comes to. One would think he learned this Language at the *Olympicks* (as he calls them) of *Moor-Fields*, or rather at the Great House that fronts them. If the *Fathers* are thus despicable, why does he sollicit for their Votes, and strive to bring them over to his Party ? If he takes them for his Friends, he uses them very severely ; But I suppose he despairs of their Favour, and would therefore disable their Credit. Well ; since the *Fathers* are thus unmanageable, and won't be tamper'd with, 'tis time to leave them : If the *Christians* won't do, we must try if the *Heathens* will prove any kinder. The *Surveyor* therefore applying to the *Philosophers*, endeavours to bribe them into Silence, and bring them to a State of Neutrality. But here he is much as untoward in his Objections as formerly. He pretends *Plato* does not appear in his own Person : Granting that, *Eusebius* is a good Voucher for

for his Opinion. But after all, *Plato* does appear in his own Person, and stands fairly quoted in the Margin. Truly I think I'm somewhat to blame for troubling my self with an Author so very Defective either in Eyes or Honesty. But it seems the Testimony is not full to the Purpose. Why so? let's hear it. *Plays* (says *Plato*) raise the Passions, and pervert the Use of them, and by consequence are dangerous to Morality. This I take it is to the Point; the Impeachment runs high, and the Articles are plainly mention'd. So that to evade the Force of the Authority, by saying the Nature or Measure of the Danger is not specified, is not to Argue, but Trifle, and is in effect to make Blots instead of Letters with a Man's Ink. My Business in the *View*, &c. was to sum up the Evidence in few Words, and not to tire the Reader with unnecessary Lengths of Quotation: However, since he calls for't, I'll give it him somewhat more particularly. 'Tis *Plato's* Opinion then, that the Diversions of the Stage are dangerous to Temper and Sobriety; they swell Anger and Desire too much. *Tragedy* is apt to make Men boisterous, and *Comedy* Buffoons. Thus those Passions are cherish'd which ought to be check'd, Virtue loses ground, and Reason grows precarious.

*Plat. de Repub.
lib. 10. p. 756.
Ed. Franc.*

From *Plato* we must go to *Xenophon*: And here his Exception is, That the Drama is not mention'd. I grant it: But does not this Author commend the Persians for not suffering their Youth to hear any thing Amorous or Tawdry?

*View, &c. p.
234.*

dry? And does he not shew the Danger of such a Permission? And is this nothing to the *English Stage*, where Love and Indecencies are most of the Entertainment? This Remark not only reaches the *Modern*, but likewise the *Ancient Dramatists*, as far as their Compositions were any way licentious. At last the Surveyor owns, That *Bawdry was indeed forbidden to be talk'd to young People in Persia, because of the Heat of the Climate.* Meaning, that in the *Latitude of London* the case is otherwise: The Elevation of the Pole has taken off the Restraint, and made Modesty unnecessary: For in these Northern Regions, and especially in a hard Winter, Smut is a very harmless Diversion, and a Man may talk as Brutishly as he pleases!

Surveyor, p. 36. He is now advanced to *Aristotle*, whose Authority, he says, will do me as great Service as the Two former. Now tho' this Jest is a good Answer to all that he offers in earnest, yet possibly he may take it ill, if his Story is not heard out. He objects then, That *View, p. 234.* the Passage cited by the *View from Aristotle*, amounts to no more than a General Caution against trusting Youth in promiscuous Company! To this it may be answered,

First, Aristotle plainly forbids young People the sight of Comedy, as appears even by the *Surveyor, p. 37.* Latin Translation cited by the Surveyor: *Comediarum spectatores esse Lex prohibeat.* This is something more than a General Caution again't promis-

promiscuous Company: For let the Reason of the Prohibition be what it will, the *Drama* is particularly struck at, and made counter-band Goods to one Part of Human Life at least. However, I did ill to *palm the general Term of Debauchery*, for the particular one of ^{P. 37.} *Drunkenness*, which it seems was only instanc'd in by the Philosopher. Here the Translation comes hard upon him again; for not only Drunkenness is mention'd, but all the Disorders consequent upon it. And is not Lewdness oftentimes the Effect of Intemperance, especially in young People?

*Vel ebrietatis,
vel aliarum
inde nascientium
rurum incommodo-
dis disciplina
liberos efficiat.*

*Tacit. de
venerabili
etate hominum
etas deatus
vocatur etiam
πεινη την ολη-
νιαν λαθοσιν
ερ η κατε-
κλισεας ιπε-
ξει καιρω νεν
ιδη κα μεση-
κη της αντη την
πιστωτη γηγε-
μενης βαθης
αταθης η με-
σιτη μηση.*

*Arist. Polit. lib.
7. cap. 17. Ed.
Lugd. Batav.*

Secendly, The Greek is still more unkind to the Surveyor, and shews that he has quite mistaken Aristotle's Sence; which in a literal Version runs thus: 'The Government should not permit Youth to see Comedies, till Discipline has secured them from the Impressions and Mischief of such Diversions, and they are advanc'd to the Age of being admitted to Feasts and Publick Entertainment. This Translation is warranted by the Original and by Heinsius's Paraphrase, and justifies the View to the full. And now his other Objection about my misrepresenting Aristotle, being founded upon his former Mistake, must fall together with it.

But the Surveyor and Mr. Dennis think it strange, that Aristotle should pronounce thus unkindly upon Comedy, and yet leave Rules for the Writing this kind of Poem. Why this, if we

consider it, is no great Mystery : Plays are one thing in the abstracted Idea, and another in Fact and Practice : He might dislike the common Liberties of the Poets, without absolutely condemning the Form of them. But that *Aristotle* did not allow of Licentious Comedy, is plain by the Instance before us, by what I cited elsewhere in the *View*, and by his Advice to Governours, to banish *Smut and Indecency from the Common-wealth.*

View, &c.
p. 160.
Polit. lib. 7.
cap. 17.

View, p 235. *Tully's Testimony* comes next to be examined, who, as I observed, cries out upon licentious Plays and Poems, as the Bane of Sobriety and wise Thinking : That Comedy subsists upon Lewdness, and that Pleasure is the Root of all Evil. This one would imagine were pretty home: What does the Surveyor say to it? Is the Testimony miscited? Not at all. *Surveyor, p.42.* What then? Why these Sentences are Ends and Scraps of Authors, and as little to the purpose as if he had cited so many Propositions out of Euclid, which tho' true, are of no use in this place. No! Is *Tully's Censure* of Licentious Plays, affirming that Comedy subsists upon Lewdness, and that Pleasure is the Root of all Evil; is all this nothing to the purpose? This is raging Impertinence; I almost sweat to take notice of such stuff as this is. As for his calling what I produc'd Scraps, I must tell him, 'twas not for want of Plenty that I gave him no more; however, till he can get this off his Stomach, he has no reason to complain of Scarcity. The Reader, if he please,

please, may see a whole Page of Declamation to the same purpose ; at the latter end of which he has these Words : * These Poets ^{O præclarum emendatricum} are great Assurances to Virtue, and we have reason to expect most admirable Cures from the Stage ! ^{que amorem sagitii, & le-} Yes ! Manners must be mightily reformed by ^{Deorum collanum prius :} those People who make Love and Lewdness a rem, in concilio ^{which were it not for such licentious Management que quæ si bæs sagitii non} could go on no longer. This Passage is quo-^{probaverimus nul-} ted by the Surveyor, according to his custo-^{lo esset omnium.} mary Policy : He is resolv'd I perceive to ^{Tuse. Quest Lib 4.} make sure Work on't, and to confute himself, for fear it should be done by some body else. But if the case stands thus, the Surveyor is positive, that either Tully or Mr. Collier are extreamly mistaken. This is manfully put, I confess ; but I'm afraid 'twon't do : For if Tully should be mistaken, which is very unlikely, it would signifie little ; for 'tis not the Reasoning, but the Authority of Tully which is now in question. Then as for my self, I can't be mistaken, unless the Citation is false, which he does not so much as offer to disprove. He objects farther, That Plautus and Terence are the only Comedians remaining, from whom we can form any Judgement of the Roman Comedy, before or about Cicero's time ; but these Mr. Collier assures us are evideſt to a Scruple, especially Terence. To this I answer,

First; That what I affirm'd of the Modesty of *Terence*, was in reference to his Language, not to his Matter or Argument, which is sometimes exceptionable enough to draw the Censure of *Tully* upon him. Then as to *Plautus*, I introduc'd him with a Mark of Dislike, and only commended him upon the Parallel with the *English Stage*. Now where's the Contradiction of all this? May not Men be very much to blame, without being the worst of their Kind? Here's room enough then for *Cicero's* Reprimand of *Plautus* and *Terence*, without doing the *View* the least disservice. But,

Secondly, *Plautus* and *Terence* are not the only Poets from whom we can take any measure of the Roman Comedy about *Cicero's* time: For in this very place *Tully* cites several Verses from *Trabea* and *Cæcilius*; and blames these Comick Poets for magnifying Love-Adventures, making *Cupid* a God, and flourishing too much upon the Satisfactions of Sense; tho' nothing of this was done with the Modern Grosness. This Passage being in the same place with that quoted by the *Surveyor*, he must needs see it: From whence the Reader may observe how nicely he keeps up to his usual Exactness. Farther, *Tully* does not only complain of Comedy, but of Tragedies too. He blames them for representing their Hero's impatient under Misfortune; such Instances of Weakness and Discomposure were, in his Opinion, of dangerous Example: So that let but the

*Trag. Q. 4.
lib. 4.*

*Trag. Q. 2.
lib. 2.*

Stage

Stage (says he) strike in with the Prejudices of Education, and this is enough to baffle the Force of Virtue ; and cut the very Sinews of Fortitude.

The Surveyor, at the Head of his Remarks upon this Testimony, brightens his Air, and would seem to look kindly upon Modesty : But this Smile, tho' unusual, appears angry ^{Surv. p. 39.} and disturb'd. He supposes no one will defend licentious Plays ; but if some warm-headed Enthusiastick Zealot pretends to find some Passages really guilty, they are willing to give them up. This is the only Passage in his Book, as I remember, in which he drops the least Word against Lewdness : But then he touches ^{* Ibid.} the Point very tenderly, clogs the Censure with a great many kind Proviso's, * and is strangely out of Humour with those Enthusiastick Zealots that make any Discovery. And to make all sure, he lays in for Countenance and Encouragement to the prevailing Merit of the main Part of the Performance. For Example, if an Apothecary mixes up Poison with a Receipt, yet if it does not weigh as much in the Scale as the rest of the Ingredients, all is well enough, and the prevailing Merit of the Dose, tho' it murthers the Patient, ought to be encourag'd.

Livy's Authority comes after Tully, and must be considered. This Evidence, says the Surveyor, ^{Surv. p. 44.} comes not near our Case, were the Credit on't unexceptionable. His Reason is because Livy speaks of Stage Representations in
C 4 gene-

general; but the Drama was not known amongst the Romans at this time when the Ludi Scenici were invented. I'll try to make an Argument like this. For Instance : The City built upon Seven Hills, and upon the Tyber, was by no means Rome in the time of Tarquinius Priscus ; Why so ? Why, because tho' it stood upon the same Ground, it was not near so big as 'twas afterwards in the Reign of Augustus. But for all this fine Reasoning, *esse* and *bene esse* are Notions of the same Subject. 'Tis true, things are not always perfected at their first Invention ; but I thought the Finishing and Improvement they might afterwards receive, would not alter them in their Name and Nature. And as to the Business in hand, I have already shewn, that *Comedy* and *Dancing*, and all the Diversions of the Stage, were perform'd together at first : And that the *Drama* and the *Ludi scenici* were the same, I shall take for granted at present, and afterwards prove it by the Surveyor's Authority, and by St. Augustine's too, who mentioning the Original of Plays, explains himself expressly in *Comedy*, and *Tragedy*. *De Civit. Dei Lib. 2. cap. 8.* His next Undertaking is to Quarrel with the Translation : To clear this the Historian must be cited. Now *Livy* giving an Account of the Original of Plays, assigns this Reason for the Relation ; *Ut appareat quam ab sane initio res in hanc vix opulentis regnis tolerabilem insaniam venerit.* He affirms the Original of Plays were commendable,

dable, because they were brought in upon the score of Religion ; and to remove a Mortality. This being thus reported by *Livy*, I Translated the Passage above-mentioned as follows ; *That the Motives are sometimes good, when the Means are stark naught.* And where's the Mistake of this rendring ? Don't the Words of the Author, and the Consequence of the Practice, plainly justifie the Construction ? Nay, his own Interpretation makes his Objection unreasonable. For he Translates *Vix tolerabilem insaniam, &c.* An excessive extravagance which scarce the Wealthiest Nation can bear. Now if the Profusion at these Shews were ready to break the Back of the Roman Empire, had not I reason for saying in the Version, *That the Means were stark naught, and the Remedy worse than the Disease.* But this puts me in mind of another Difference to be adjusted. The Surveyor contends, That *Livy* in this place does not condemn the Immorality, but the Luxury, and Profusion at these Shews. The Luxury of these Diversions, if it must be call'd so, I suppose consists in over-pleasing a Vicious Palate ; But let that pass. The Surveyor supports his Conjecture from the Citations adding, That this *Insania*, or Disorder, was greater than the Wealthiest Nations* could well bear. Now says the Surveyor, * *vix appetitum Wealthy People have as much need of Monility negotiis tollere, as the Poor.* No doubt on't ; and are in more danger too of miscarrying in that Matter. For, as my Adversary has observed, a *Nar-*

Survey, p. 12. tion is too apt to grow Wealthy, and Wanton together: This made *Salust* complain, That the Riches of the Roman Empire occasioned the Decay of Discipline, and the Dissolution of Manners. Without Care, People's Virtue, I mean their Sobriety, is apt to sink with the Rise of their Fortunes; Their Appetites for Liberty are more awaken'd by Opportunity and Temptation: They have more Money to purchase their Pleasures, and more Leisure to enjoy them. And besides, such Circumstances are farther within the danger of Flattery, and ill Example; 'Tis no wonder therefore to hear *Livy* affirm, That a Government almost overgrown with Wealth and Power, should be in greater danger of Playhouse Infection, than when they were Poor, and more slenderly establish'd: For then their Necessities were some Security; They could not go to the Expence of Vice, nor had so much time to be Debauch'd.

* *Insania.* Secondly, That *Livy* by this Distraction, * meant Licentiousness, will appear by his Censure of the Stage in another place, which we shall come to by and by.

The Surveyor rages mightily about my Mistranslating the following part of the Testimony, which runs thus: The Remedy in this case is worse than the Disease, and the Atonement more infectious than the Plague. Here I confess my Edition mislead me, which, (as I remember, for I have lost the Book) has *insuerent*, instead of *afficerent*, tho' I must own

*Cum piacula-
rum magis con-
quatio animus,
quam corpora
morbii infec-
rent.*

own this latter Reading appears the best. But notwithstanding this accident the Surveyor shall be no loser, for *Livy* shall make it up to him another way. And not to defer his Satisfaction, this Historian informs us,

That when a Theatre was building by the Censors *Quum locatum à Censoribus*
Direction, Scipio Nasica spoke against it in the Theatrum ex-
House, as a Useless and Debanching Experi- *trueretur, p...*
ment, and got an Act for the pulling it down. *Cornelio Nasica*
Here Livy not only pulls down the Play- *auctore tan-*
house, but gives such a Reason for the doing quam inutile,
it, that one would think should have kept it *& nocitum*
in Rubbish ever after. And if he questions publicis iniuri-
the Authority of Livy's Epitome, Siganus, not *bus, ex Senatus*
conjunto destru-
to mention Vossius, may satisfie him; who *itum est. Liv.*
Epit. *Lib. 48. in*

delivers his Opinion in these Words; *Nam*
sive a Livio, sive a Floro, sive ab alio quo scriptæ
sunt, (hæc enim omnia Traduntur) ad Romanas
certè res illustrandas accommodatissimæ sunt, præ-
sertim vero ubi Liviana Historia excidit. Qua in
parte Livianam apud quemque obtinere debent,
auctoritatem. Sigan. Schol. p. 6.

We must now proceed to the Testimony of *Valerius Maximus*; And here the Surveyor will make sufficient Amends for being somewhat in the Right before. This Testimony he affirms relates to the *Arena*, ^{* Ad Theatra} *gradus fasciendus* ^{1 ft:} — *Religionem ci-*
and concerns none but the Gladiators and *vili sanguine*
Cæstiarii: And then very liberally again *Semicorum*
quotes his own Confutation in the Mar- *Portentorum*
*gin: * In earnest does this Critick not un-* *gratia macula-*
derstand the difference between Theatres, and ^{runt. Valer.} *Max. Lib. 2.*
Amphitheatres, and that the first were for ^{Cap. 4. Survey.} *Plays, p. 47.*

Plays, and the latter for Prizes? A little School-Learning would have set him right in this Matter, and likewise prevented the Misfortune of making *Scenica portenta* signifie *Gladiators*; which I think has more of prodigy in the Translation, than in the Etymology and Story. And now I suppose it may be pretty plain, that either the Surveyor does not understand *Latin*, or is not fit to be trusted with it. Farther, the Surveyor's Mistakes are the more unpardonable, because *Valerius Maximus* spends almost this whole Chapter in describing the Rise and Progress of Plays, the Buildings and Decorations of the Theatre, together with the Checks they received from the Government.

He tells us in the very second Paragraph,

Quæst. 8. Theat. That these Play-houses were begun by *Messalla*,
330 but stop'd by *Scipio Nasica*, who sold all their
funti a Messallâ. Materials by the Common Cryer. And that the
&c. Valen. Senate made a Law, that there should be no Seats
M. Max. p. 156. or Benches for the Audience to see Plays at within a Mile of the Town. This Passage is ex-

August. de Civ. Dni. Lib. 1. cap. 33. Tertull. de Spect. cap. 10. presly cited by St. Augustine, and hinted by Tertullian, to shew how much the Playhouse was discouraged by the Roman Magistracy.

As to the *Animosæ acies* which he would fain wrest to the Prizes in spight both of the *Latin* and History of his Author, they are to be understood of the Quarrels and Bloodshed which were not very uncommon at the Play-house, as Tacitus informs us.

For

For at one Riot, which was not the first, there were several Burghers, Soldiers, a Captain, and a Colonel of the Guards killed in the Fray. Now, I hope, this Company may have more *Roman*^{*} *Blood* ^{Sanguis &} in their Veins, and may better stand ^{wilts.} for the State in the Translation, than his ^{Surveyor, p. 48.} Rabble of Gladiators, who were generally Slaves and Malefactors. To return to *Tacitus*, This Tumult, as he goes on, was brought ^{Affum de ea f.} before the Senate, where the Actors had like to ^{actione apud} have come under a very ignominious Discipline: ^{patres, die & sum- turque sicutem.} In short, the Playhouse had some Regulations ^{cum ut P. cro-} put upon it, and the Disorders of the Audience ^{toribus sic} were punished with no less than Banishment. ^{Virgatum in} This happened in the Reign of *Tiberius*; Now ^{set. Ex. Reid.} the Theatre continuing still out of order, and ^{Venit de hinc,} some of the Magistracy having often complained of ^{in Pratorum} it to no purpose, at last the Emperor himself moved ^{postbus, pe-} in the House, that the Lewdness and Riots of ^{lirentio Caesar de} these Diversions might be effectually suppressed: ^{immodestia Bi-} Upon which the Players were banished out of ^{st. mit. &c. —} ^{pulsi cum hislo-} Italy. ^{ravies Itali.}

There is part of *Valerius Maximus* his Testimony behind, in which, as I observed in the View, he concludes the Consequences of Plays intolerable, and that the Massilienses did well in ^{View, p. 236.} clearing the Country of them. Here the Surveyor flies to his old Distinction between the *Mimes* and the *Drama*, which having disabled already, I might reasonably call a new Cause; but to give him farther satisfaction, I shall prove, that the Stage is here meant in all its Latitude and variety of Diversion.

Then

1. Then Valerius Maximus in the beginning of the Paragraph, commends the Republick of Marseilles for the Sobriety of their Discipline, and

* *Prisci moris, keeping up to their ancient Customs**. Now we
obseruantia.

Val. Max.
L. 2. cap. 6.

*Lilius Gyrald.
de poet. Hist.
Dial. 6.*

are to observe, that the Massilienses were a Colony of the Phocenses in *Jonia*, who not being willing to submit to the *Persian Government*, quitted that Country, and settled in *Gaul*. Now this Removal was in the Reign of *Cyrus*, in the very Infancy of the Stage, when there was nothing but some rude beginnings of Tragedy at *Athens*; Besides, the Massilienses came from *Phocis*, where neither *Aristotle* or *Lilius Gyraldus* mention any thing of the settling or Invention of the *Drama*: By consequence, if the Massilienses were so tenacious of their Original Customs, they could have no such thing as Tragedy and Comedy among them; These Entertainments being, as far as it appears, posterior to the forming of their Commonwealth. This will appear farther, if we consider, that, as *Suetonius* observes, the Business of the *Mimicks* was Originally part of Comedy*; so that let us suppose, which we can't grant, that the *Drama* was as ancient as the Government of the Massilienses, and in use among them, yet we can't with any colour suppose, that the *Mimi* were distinct from *Comedy* at that time of day; so that if the Massilienses were such Admirers of the first Plan of their Government, and stood off so nicely from all Innovation, they must

* *Vid. supra.*

ex-

exclude the *Drama* as well as the *Mimi*, otherwise the Form of their Stage would be changed, and their Customs receive an alteration.

2. The Reason *Valerius Maximus* gives, *Nulum adi-*
why the Inhabitants of Marseilles refused to *tum in Scenam*
admit this Entertainment, * agrees very *Mimis dando,*
&c.
well with the *Drama*, It was because the Sub- *Quorum argu-*
ject and Gross of these Diversions was mostly *minta maiore*
Intrigue and Debauchery : These Circumstances ex parte stu-
the Government were afraid might grow infecti- *prorum conti-*
ous, and spread from Fiction into Practice. *nent actus, ne*
Now this is exactly the Description which *talia spectandi*
Tully gives of Comedy, which (says he) were *consuetudo, e-*
it not for Amours and Lewdness, would have no *tiam imitandi*
Matter to proceed upon *. *licentiam su-*
mat. L. 2 cap. 6.

* *Tusc. Quest.*
Lib. 4. vid.
supra.

3. The introductory Clause which leads to this Discountenance, points it clearly on the *Drama*. The Massilienses (says the Author) were extreamly strict and severe in their Government and Administration *. Now by *Ea civitas* the Surveyor's Account of the *Mimes* and *Pantomimes*, this could never be meant of *severitatis cu-*
them. For they, says he, Danced Naked, *stos accerrima* *Ibid.*
and were in their Gestures foul to the last Degree of Scandal. I would gladly know, what Instance of Severity it could be to deny Admission to such Monsters as these ? Is it indeed an Argument of extraordinary Rigour not to allow the grossest Liberties, and which had often been marked and punished at *Rome*? A Government can't be said to be remarkably Rigid, unless they tie up

up their Subjects to particular Restraints, and bar them the Freedoms commonly practised elsewhere. The Massilienses therefore having this Character of Severity, it must be because they would not admit of the more inoffensive Performances of the Stage; because they refused the Diversions of Comedy and Tragedy, which were then generally permitted in the *Roman Empire.*

4. *Mimus*, the Word which the Surveyor cavils upon, is by other good Authors taken for a *Play*, in the sense of the *Drama*, as this Gentleman loves to speak. Thus the Learned *Thysius* upon the place understands it. The Massilienses, (says he) cleared their Country of Comedy, and all sorts of Stage-plays. This they did because they looked upon them as the Nurseries of Lewdness. And *Suetonius* tells us, That *Augustus* being at the point of Death, ask'd some of his Friends, *Eiquid iis videretur mimum vitæ commode transegisse.* Now I would ask the Surveyor what he thinks of this Matter? Did the Emperor enquire whether he had been a good *Pantomime* in his Life? Whether he had acted like a finish'd Debauchee, and been Lewd without Shame or Measure? Did *Augustus* affect such a Character as this, or think his Memory would be obliged by it? Such a Supposition would be a Libel upon *Nero*, who when he came to dye had the Justice to be displeased with his own Lewdness.

Itaque Comediam omnesque ad eos Scenicos Ludos Republica sua ejecerunt; Videbant enim eam esse lasciviam matrem nequitia magistrorum, &c. Thysius in Loc. Sueton. in August.

The meaning therefore of this Question of *Augustus* must be, Whether he had behaved himself well in his Station, and acted his Part handsomly, as a good Player does upon the Stage ; From whence it will follow, that *Mimus* must be taken for a *Play* in its usual signification. But 'tis time to dismiss *Valerius Maximus*, and pass on to *Seneca*, who it seems *has but little to say to the Matter*. He should have said, he has but little to say to *Seneca* : However, let the *View, &c.* decide *View, &c. p.*
Surveyor, p. 50.
that Question. Well ! if *Seneca* says but ^{236.}
little, he is resolved to fortifie his Testimony, and help him out. For he frankly confesses, *That the Roman youth were generally corrupted by the Countenance which Nero gave to the Stage, and to all those Arts which gratified and indulged the Senses, and that this Philosopher's Complaint was not unreasonable*. Truly I think so too, or else I had never cited him. In this place the Surveyor is somewhat kinder than ordinary, for here he not only quotes,
* but argues for me too, and gives me both ^{* Nihil vera}
Text and Margin to make my best of. This ^{tam damnosum}
Knack of Writing and Recanting at the same ^{bonis moribus}
time, is a good subtle Expedient : For if ^{quam in aliquo}
ever he should be questioned for publishing a ^{spectaculo dissi-}
Book to Debauch the Nation, he can make ^{dere, tunc enim}
substantial Proof he has confuted himself, and ^{per voluptatem}
that it's to be hoped may stop the Prosecu- ^{vitia facilius}
tion. I must confess I like an Author that ^{surrepunt Senec,}
knocks his own Mischief on the Head, and ^{Epist. 7.}
like the Scorpion is both Poyson and Anti- ^{Survey, p. 51.}

dote. But the Surveyor objects, That Seneca's Charge against the Shews * is general.
 * *Spectaculum*, &c's Charge against the Shews * is general.
 p. 52.

Why then they are all comprehended : Then he may be sure the most remarkable Shews, such as the Stage, are concerned in the Caution ; especially since the Author has elsewhere expressly declaim'd against it. Well ! I perceive all this Skirmishing has nothing but feint and false Alarm, but now he is resolved to come to the Assault in good earnest, and enter upon the Breach of the Quotation, for there, if you will believe him, I have made a shift to steal in Two Falsifications. Now to try this Cause, and discover the foul Play, we must read the Deed in the Court. The Original runs thus. *Tunc enim per voluptatem vitia facilius surrepunt.* The Translation thus : *For there Vice makes an insensible approach, and steals upon us in the Disguise of Pleasure.* * And where is the harm of all this ? Harm ! Why I have corrupted one of the Eight Parts of Speech, and suborn'd the Adverb *Tunc* to give in false Evidence, by Translating it *There*, instead of *Then*. Nay, that's intolerable ! For Seneca, you must observe, had nothing to say against the Shews, and the Play-house, the Diversion or the Company ! The *Then*, the Circumstance of Time was the Bugbear ; All the infection lay in the Clock, or the Sun-Dial : For People may see what Shews, and go to what Place they please, and be safe enough, provided they do it at no Time ; This is exactly the Surveyor's Reasoning ; and thus he proves the In-

Indictment. The next *Falsification* is my *Surveyor*, p. 53 rendering the words, *Per Voluptatem*, in the *Disguise of Pleasure*; For all that, if he renders them otherwise, I'm satisfied he'll do it worse. Indeed I think these Objections are not made *in the Disguise* of Sence. To conclude, if I was so unfair as *to steal in Two Falsifications*, I had, it seems the Discretion to steal them out again; for 'tis plain, there's none of them to be found at present.

Tacitus and *Plutarch* appear next, and are given up by him. But then he is never at a loss, for when he can't Reason he can Rail, and so the Book goes on as well as ever.

I produced *Ovid* and Mr. *Wycherley* to shew that the *Audience* at the Play-house was dangerous, as well as the Entertainment: A-*Surv. p. 55.* gainst this the *Surveyor* insinuates, That if nothing but Solitude and Retirement will secure us, we must not go to Church; for there is mixt Company, and bad Designs too sometimes. Under favour, this does not follow. To go to Church is our Duty: Now a Man's Business, and especially when Religious, is his Guard: And God will let no Body miscarry for their Obedience. Besides, the Quality of the Employment, the Solemnyty of the Place, and the Majesty of the Presence, is apt to furnish good Thoughts, and check those which are otherwise.

But at the Play-house the Case is quite different: This is a Place where Thinking is

D 2 out

out of Doors, and Seriousness Impertinent. Here our Reason is apt to be surpriz'd, and our Caution disarm'd; Here Vice stands upon Prescription, and Lewdness claims Privilege to Solicit. Nay, the very Parade, the Gaiety, and Pleasure of the Company, is not without its danger: These Circumstances heightened with Luscious Dialogue, lively Action, and airy Musick, are very likely to make an unserviceable Impression. And thus we see our standing is but slippery, and the Tide runs high against *Flesh* and *Blood*: And as for the Protection of Heaven to bring us off, 'tis Presumption to expect it. If we will sit in the *Seat* of the *Scornfull*, and make Wickedness our Diversion, Providence we may be sure will withdraw, and leave us to the Government of another *Influence*.

To do the Surveyer Right, he is somewhat of my Opinion in this Matter. He won't deny but a promiscuous conflux of People of all Survey, p. 55, Ages, Sexes, and Conditions, will make the business of Intrigue go forward, and facilitate Enterprizes of this Nature. But he is afraid, if a Restraint were laid upon People, and they were kept out of Harms way, it would be worse with them: And for the truth of this Conjecture, he appeals to the Experiment of Italy, and Spain; where he observes there is a great deal of Care, and yet a great deal of Miscarriage. It may be so; but if they are bad under Caution, 'tis to be feared Liberty would never mend them. His reasoning about the

the *Imagination* being *vitiated* (p. 56.) for want of Freedom is very slender, for Opportunity makes a Thief; The Temptation rises upon sight, for Sence is stronger than Memory, and Life, than Painting. If the strength of the Stream forces the Bank to give way, the making the Breach wider, is not, I suppose, the proper Method to stop the Torrent. He had best perswade the *Dutch* to pull up their Dikes and their Dams; because in several Countreys where the Sea is left to its Course, it does no manner of damage. I confess I never heard that the *Spaniards* and *Italians* were all Fools till now: But it seems so 'tis with them: For they are still perfect Strangers to themselves, and know nothing of the Temper of their People, after so many Ages for Information. But of all Men, the *Surveyor* should not have been severe upon the Reservedness of the *Spaniards*, *Surveyor, p. 35.* because he had allowed it in the *Persians* before: His Reason was, because the *Heat of the Climate, and the Warmth of their Constitutions, hurried them very precipitiously* (as he Phrases it) *into Irregularities*. Now *Spain* is as hot as *Persia*; Why then all this Partiality? That that's Sawce for a Goose is Sawce for a Gander. Why must the Poor *Spaniard* be maul'd for his Caution, and for preventing his Family from being *hurried very precipitiously into Irregularities*?

But after all, the *Caffres* and *Soldanians*, the Monsters of *Africk* both in Figure and Folly, and which, (as to some of them) whether Men or Munkeys, has been disputed. These *Æquinoctial Sages* are much Wiser, it seems, in the Guard of Virtue, than the *Spaniards* and *Italians* ! For in many places under the Line, where the People go constantly naked, the familiarity of the Objects takes away all Wantonness of *Imagination*, which the artificial difficulties of some Countreys promote. Say you so, must *Spain* and *Italy* be reformed by *Africk*, and brought up to the Standard of the Line ? Must People go *naked* to secure their Modesty ? These are wonderful Discoveries, and one would almost conclude by the drift of them, that the Man had a fancy to turn either *Adamite* or *Pantomime*. These *Artificial Difficulties* of Cloaths spoil all : They disserve the Interest of Virtue, and are an Impolitick Contrivance. This fine Phrase puts me in mind of his Quareling a Sentence of mine for want, as he pretends, of Syntax and Grammar : And therefore upon this occasion I must tell him, That if the Charge was true, Sence without Grammar, is somewhat better than Grammar without Sence.

Ovid, by the Surveyor's Confession, pleads guilty, and owns not only the Opportunity, but the Business of the Place promotes Lewdness. But then he fences against the Testimony with his usual evasion, and turns it all upon the Representation of the *Mimi* : but the next Verse

(39)

Verse to that, in his Margin, will be sufficient
to beat him off his Guard.

Ut tamen hoc fatear, Ludiquoque semina prebent. De Trij. Lib. 2.
Nequitiæ tolli tota Theatra jube. View, 239.

Thus Ovid we see is for quite Levelling the
Enemies Works : He is for pulling down all
the Play-houses, and not leaving so much
as a Corner of them standing for Comedy and
Tragedy. This Line of the Poet had too much
Light to be look'd on, and therefore the Sur-
veyor was resolved to wink hard, and get
over it. There is another Verse likewise in
the Citation ; which one would have thought
might have put him beside the fancy of his
Mimi ; and 'tis this,

View, p. 239.
Ov. Remed.
Amor.

Quid caveat Actor, quid juvet arte docet.

This Pentameter refers much more to Dia-
logue than Dancing, to the Methods of Court-
ship, and the Mysteries of Intrigue, which
are generally the Subject of Comedy.

And now the Surveyor thinks fit to make a
Halt, and seems extreamly satisfied with his
performance : I have, says he, at length run P. 57.
through all his private Authorities against the
Stage. Run through them ! Yes, like a Bowl
that gets nothing ; or if you please, like a
Souldier that runs the Gauntlet. Indeed this
Author's Method is so very peculiar, he does
so often fall foul upon his own Book, quote

D 4 away

away his Argument, and mortifie himself, that one would almost fancy he wrote for a Penance.

We are now coming up to the Censures of the State; Upon this Head I began with the Athenians, and observ'd, that this Republick made a Law, that no Judge of the Areopagus should write a Comedy. Here the Surveyor is surpriz'd to find the Athenians produced against the Drama, of which they were the greatest Encouragers. As great Encouragers as they were, their forbidding the Judges writing Comedy, proves they look'd upon't as the most unreputable part of Poetry. Now this was enough for my purpose. Nay, after a little struggling the Surveyor comes forward to a Compliance. He grants writing Comedy was likely to engage the Author in Quarrels and Partialities, and was also an Indignity to the Office of a Judge. And is not all this a sign, that there was something untoward and unreputable in the performance? His objecting, that Aristophanes had the better of Socrates, is no Argument of the standing Interest of Comedy: For 'tis pretty plain Socrates was oppres'd by a Faction, and executed in a Hurry: For soon after, the Government repented, his Memory was honour'd, and his Prosecutor Melitus Ston'd to Death. But after all, the Surveyor's being surpriz'd, 'tis no such News to find the Drama discontenanc'd at Aikens; For he frankly

Lilus Girald.
de poet. Hist.
Dial. 7. p. 780,

114.

frankly affirms, there was once a total suppression of it, an *abdication*, as he calls it, of Survey, p. 61. Tragedy and Comedy: However I'm willing to grant him the *Athenians* were none of the worst Friends to the Stage; I told him as much: View, p. 240. But alass, they paid for their fancy at last; for the Expence of this Diversion, their Saunting at the Playhouse, and minding Poets more than Field Officers, was, as Justin observes, Justin, Lib. 6. the Ruine of their Government: Thus Prodigal sub. fin. lity and Sloth made way for Slavery: And Philip of Macedon, a little obscure Prince, grew Master of the Liberties of Greece.

From Athens we must Travel to Sparta, where I observed the Stage was not allow'd under any Form or Regulation. Here the Surveyor grows angry, because I gave the Lacedemonians a good Word, and after having said they were somewhat of my Kidney, falls a railing unmercifully upon them, and calls them Cynical, Proud, and what not. Well! These Cynicks, and he together, put me in mind of old Diogenes, who trampled on Plato's Pride with a greater of his own. I confess the Surveyor's Satyr has so much of the Rust and Roughness he declaims against, that, I'm afraid, he'll appear much more unlick'd (as he has it) than the Lacedemonian Laws. But, by this Gentleman's favour, I was far from over-flourishing upon the Spartan's Character, as appears sufficiently from Plutarch, to mention no other Author. 'This great Man com-

commends them for their Courage, their Discipline, and their Sence ; declares, that he could not perceive any sign of Injustice in their Constitution : He calls them a Nation of Philosophers, and takes notice that the Neighbouring States and Colonies of Greece look'd on the City of *Sparta* as a perfect Model of good Manners, and Wise Government. To go on ; the Surveyor finds fault *Survey, p. 65.* because I did not assign the *reason of the Spartans Aversion to the Stage.* To this I must answer, I had no mind to tire the Reader with unnecessary Talk. Who would imagine, but that so Wise a Government as the *Spartans*, had a good Reason for their dislike? However he must garnish his *Margin*, and have the Reason out, tho it makes against him. Here 'tis then : *The Lacedemonians allowed neither Tragedy nor Comedy, that they might not hear any thing contradictory to their Laws.* No : They had no Palate for the Rapes and Adulteries, and Buffoning Liberties of the *Stage*. They would not suffer the Sobriety of their Discipline, and the Gravity of their Constitution, to be affronted so much as in jest. Yes, the Surveyor grants they were afraid the *Luxury of the Drama*, as 'twas practised at *Athenes*, might soften their Youth, and enervate their Minds : And now had not I great reason to be afraid of inserting the Citation at length ? But the *Lacedemonians were only concerned*

*Ut neque joco-
neque serio eos
qui Legibus
contradicerent
audirent.* *Lacon.
Instit.*
Survey, p. 65.

*Survey, p. 67,
68.*

cern'd to preserve the Martial Spirit of their People. Survey, p. 67.

How does that appear? Were the *Lacedemonians* only for one good Quality? Had they no concern for the Vertues of Peace, and the Securities of good Correspondence among themselves? That's strange! *Plutarch* calls them a *Nation of Philosophers*, and makes them strict Observers of Regularity in general. But for the *Surveyor's* sake, let us suppose them *Ambitious only of Military Glory*: Even this ^{Ibid.} Point could not be gained without Sobriety of Manners. For, if we observe; we shall find the *Persians*, *Greeks*, and *Romans*, &c. were always best Soldiers, when they were best Men. Indeed they held their Empire, as it were of Virtue and Moral Philosophy. For when they came to Debauch, they grew quickly good for nothing; and dwindled by degrees from Cowardise to Servitude. Insignificancy, to speak softly, is the Natural Consequence of Lewdness. Dissolution destroys both the Will and the Power to be Serviceable. It makes Men impatient of Discipline, Quarrelsom and Mutinous, and unable to bear the Fatigues of War. A Lewd Soldier often fails in point of Corporal Force, is deserted even by his Limbs, and has no Constitution to be Brave, tho never so willing: I mean as to Campaigning, and a Course of War. Thus when the *Stage* is suffered to Debauch a Nation, and bring Vice into Credit,

dit, People will be in danger of having more Confidence than Courage. This is the way to soften a *Martial Spirit*, and destroy the Principles of Honour. And thus *Military Glory*, and *Civil Virtue*, and every thing else that's worth the owning, must take their Leave in a short time. This Consequence was Wisely foreseen by the *Lacedemonians*, and guarded against accordingly.

Survey, p. 66.

The Surveyor rallies once more, and tells us, That *Plutarch* says indeed, that the Spartans did not admit Comedy nor Tragedy, but says not a syllable of Forms, and Regulations. This is wonderful Civil ! If he grows thus good NATURED, I must Dispute with him no longer. I beseech him, What does he think I argued against in the *View*, was it not against the Liberties of Tragedy and Comedy ? If he fancies I wrote against *Punchianello*, or the *Water-works*, he is much mistaken. If the *Lacedemonians* refused to admit Tragedy, or Comedy upon any Condition, they refused to admit them under any Form. To go farther with him, His old Starting Hole is stopt, for he can't so much as pretend, that the *Mimi* would pass the Test, where the *Drama* was thus discouraged. But I am almost to blame for taking notice of these Objections.

We must now take a Turn in *Italy*. From hence I brought a famous Instance, how severely the *Roman Government* treated the

Stage

Stage under all its Latitude and Distinctions.

The Authority is no less than Tully's, in his *Tract de Republica*, cited by St. Augustine with Approbation.

* To this Testimony the Surveyor returns a surprizing Answer. Since Tully does not appear in his own Person, we shall not quitur, cum ar-
 (says he) spend any time or Ammunition upon him *. Well ! Tho his Resolution is right, his Reason is wrong. For, What tho Tully's Books *De Republica*, are lost, they were extant in the time of St. Augustine ? Is this Father's Credit so low, that he can't be trusted for a Citation ? This Treatise of Tully was too well known at that time a day to be counterfeited ; so that if St. Augustine was unfair in the Citation, he wanted both common Honesty, and common Sence. And after all, I can't perceive that Tully has here deposed more against the Play-house, than Livy did after him, who comes next to be Examined. This Author, to make short work of the Quotation, informs us, That the Common Players *Liv. Dec. 1.* were expelled their Tribe, and refused to serve in *L. 7.* Arms. Here the Surveyor makes a miserable Pother ; Reasons backwards and forwards, and makes Might and Main for the old Cover of the Pantomimes : And thus by his running upon the File , and Doubling, we may perceive he is almost spent. In answer to what he offers, I shall first take notice of his Confessions: He grants, in the first place, that the

Romani, sicut apud Ciceronem idem Scipio lo- tem Ludicram Scenamque ducere, genus id hominum non modo honore civium reliquo- rum carere, sed etiam tribu moveri nota- tione Censoria voluerunt.

St. August de Civ. Dei Lib. 2. cap. 13. View, p. 240.

** Survey, p. 69.*

the Romans went on the same Grounds with the Lacedæmonians in discouraging the Stage.

Surv. p. 70, 71. They were afraid their Military Virtue might suffer by it: Now of this Supposition I have made my Advantage already.

Surv. p. 71, 74. *Ibid.* Secondly, He affirms, That the Practice of

the Stage among the Romans fell into the hands of Slaves : From whence one would imagine 'twas pretty plain that the Romans thought this Business was too coarse for Persons of higher Condition. Indeed his Reason for this Custom is very pleasant: He says this Profession was thrown up to the Slaves, upon the account of its being a polite Exercise, and too refin'd a Diversion for the rest of the Roman Youth.

Now I would gladly know how it comes about, that Slaves are so much better bred than their Masters, and Mob than Persons of Quality ? Upon the Surveyor's State of the Chronology, this was extreamly unlikely: For if this hapned before the Settlement of the Drama, the time lies against him ; for then the Romans had not conquer'd the Polite Countries, nor made any Inroads upon Asia or Greece. But let Acting be as Polite as the Surveyor pleases, 'tis plain the Romans look'd upon it as unreputable, otherwise they would never have left it wholly in the hands of Slaves and Mercenary Foreigners. These Concessions one would think were frank

Surv. p. 73.

P. 74.

frank enough ; but we shall have more of his Liberality by and by ; and in the mean time I shall consider his Evasions.

In the first place he endeavours to avoid ^{Surv. p. 72, 76.} the Blow, by fencing with the Distinction between the *Ludi Scenici* and the *Drama*: But this is meer Supposition and chimerical Fancy, and directly overthrown by a Quotation of ^{Surv. p. 122.} his own from St. Augustine : *Et hæc sunt Scenicorum tolerabiliora ludorum, Comædiæ scilicet De Civ. Dei, & Tragediæ, &c.* The Surveyor should take ^{Lib. 2.} care to keep his Margin a little in Order ; a bad Memory, and a bad Cause, do very ill together.

Secondly, He argues, That *this* Mark of Infamy set upon the *Histriones*, can't properly stick ^{Surv. p. 73.} upon the Actors of Tragedy and Comedy as such, that Law having been made long before the Drama was brought to Rome. First, with his Favour, this Mark of Disadvantage must evidently stick upon the Actors of Tragedy, &c. and that by his own Argument: for they, and ^{Surv. p. 76.} only they, as himself informs us, were call'd *Histriones*. He is now got off the Pin of Demonstration, and falls down to *Conjectures*, and argues like any *Almanack*: He fansies ^{Surv. p. 74.} therefore the *Mime's* and *Pantomime's* were aim'd at in this Law. To this I answer, That having prov'd the Business of the *Mime's*, &c. v.d. supra. to be originally part of the *Drama*, by consequence if the *Mime's* were struck at by *this Law*,

Law, the Drama will be concern'd in the Correction: For the Mime's being, as Suetonius tells us, originally part of Comedy, and Comedy, as Scaliger observes, being prior to the Mime's, this Law being an early Provision, as the Surveyor confesses, could not be made before the Mime's and the Drama were parted; from whence it will follow, that the Drama must be affected with the Censure.

Scal. Poet. Lib. 1. c. 10.

*Ed. institutum
manet, &c.*

*Ab Histrioni-
bus polui.
Expertos artis
Ludicrae.
Surv. p. 77.*

And as this Law was an early, so 'twas a lasting Check upon the Stage, being in force when *Livy* wrote, as appears by the Words of the Citation: * And here the Historian speaks in comprehensive Phrase, and excepting the *Fabulæ Atellaneæ*, takes in the Play-house, with all its Appurtenances; as appears not only from the Term *Histriones*, but from the other expression of *Ars Ludicra*, which, by the Authority of the Civil Law, quoted by the Surveyor, includes all the Denominations and Distinctions of the Stage.

And now having evidently proved the Dramatick Actors under the Discouragement of the Roman Constitution, we need not stand to the Courtesie of his Supposition, for to that, after a little struggling, he is willing to come. Nay, at last he yields up the Supposition for matter of Fact, and cites a Praetorian Edict, hinted by the *View*, in proof of it; and because

cause I suppose he wont quarrel at his own Translation, it shall serve instead of the Latin: Whoever (as the Edict runs) appears on the Stage to Speak or Act, is declar'd Infamous. Here the Surveyor can't deny but Comedians *surv.* p. 77, 78. and Tragedians are included. But then he alledgedes, That their Profession was not branded on the score of Immorality, but because they exercis'd it for Hire. This being his last Refuge, I shall endeavour to drive him out on't, and prove in contradiction to his Assertion, That the Play-house was censur'd by the Romans upon the Charge of Immorality, and because of the Scandal of their Performances; and that 'twas the Nature of their Profession, and not the Mercenary Condition of exercising it, which drew the Censure upon them. *surv.* p. 80.

First then, We may learn from Tully, as *Artem Ludicram scenamq; totam probro ducerunt, De Civ. Rei. Lib. 2. c. 13. View, p. 241.* St. Augustine cites him, that the Romans look'd upon the Business of Players as ignominious in all the Parts of it; and as Gothfred expresses it, 'twas counted *turpe munus, a scandalous Profession.* This Mark of Disadvantage we see comes full upon the Function; there's no Conditions of Favour or Exceptions for Acting *gratis.* This State of Ignominy was not the Punishment of meer Hire: The Romans were not expell'd their Tribe, and thrown out of Common Privilege only for taking Money for their Labour: No; they Fought for Pay, and Pleaded for Fees, and Traded for Gain too, without any such Disadvantage to their

Condition. Why then should Mettals transmute backwards in the *Play-house*, and Money look so dull and scandalous in the *Actors Pockets*? Why should the Consideration of Gain blast their Character, forfeit their Right, and extinguish the Privileges they were born to? Why, I say, should the *Roman Players* have such ill luck with their Money more than other People, unless because they were thought not to come handsomly by it? This extraordinary Usage plainly affects the Matter, and proves the Mystery unreputable: And therefore the latter Law cited by the Surveyor, does nothing of his Business. However, it shall be transcrib'd.

*Omnes propter
præmium in
scenam prode-
entes, &c.
Surv. p. 80.*

Those that appear upon the Stage for Gain, says *Pegasus* and *Nerva* the Son. Now by what I have already discourr'd, 'tis plain that these Words were design'd to check the Avarice of the *Romans*, and to keep them from enriching themselves by a *Libertine Profession*; and that if they were resolv'd to live upon the Practice, they should pay for't in their Character and Credit. In short, the Intention of this Law was to hinder them from dangerous Business, and to make them more in love with *Probity* than *Money*.

Secondly, That the *Play-house* at *Rome* was censur'd for *Immorality*, may be farther undeniably prov'd from *Valerius Maximus*, who mentioning the Rise of Plays much after the same manner with *Livy*, gives the Reason why the *Actors* of the *Fabulæ Attellane* had better

better Quarter than the rest of the *Players*:
 And this was, because this Diversion was
 clean and inoffensive, and made agreeable
 to the Sobriety of the *Roman Discipline*.

Twas form'd, as *Casanbon* observes, upon the *Quod genus delectationis Italica severitate temperatum, ideoque vacum nota est: nam neque tribu moretur, neque a militaris stipendiis repellitur, Valer. Max. Lib. 2. c. 4. Casaub. in Loc.*
Modesty of the Old Satyr, and was much more Merry than Mad. This Stauchness,
 as *Maximus* goes on, screen'd the *Actors* from Disgrace, and purchas'd their Patent of Indemnity: So that they were neither (like the rest of the Stage) expell'd their Tribe, nor refus'd to serve in the Field.

The Surveyor proceeds to acquaint us, That *Tully, tho' a Man of great Vanity and Caution, contracted an intimate Friendship with Roscius an Actor*, therefore the Business of the Stage *surv. p. 82.* was not unreputable. What *Tully's Opinion* was of the Stage, has been sufficiently shewn already: As to this Objection, 'tis so fully obviated in the *View, &c.* by *Tully himself*, *view, p. 274, 275.* that I can't imagine why the Surveyor mention'd it, unless to fill up the Page. But *Tully* made an Acquaintance with *Roscins*: Most certainly, *Roscins* was considerable in his way, and it seems one of the most Moral in his Profession: And besides, 'tis likely *Tully* might learn something of Gesture and Pronunciation of him. In short, *Tully* lik'd the *View, ibid. Man, but not his Business. For all that, he surv. p. 82. defended his Cause.* That's true; he defended him in an Action of Debt: But what's that to his Profession? Can't a Lawyer plead for his Client, without justifying his Practise,

and answering for his Trade ? But I'm afraid I have consider'd this sort of Reasoning too much, and therefore shall proceed.

Surv. p. 80.

*Usefulness of
the Stage, p.
92.*

*Defence, &c.
p. 85, 86.*

*Usefulness of
the Stage, p.
99.*

The Surveyor urges, That *Scipio Africanus* and *Lælius* were publickly suspected to have assisted Terence in the Composition of his Plays. Suspected ! Then it seems 'twas no very creditable Business. This is an odd way of Arguing, if positive Evidence from unexceptionable History and Law, may be set aside by remote Conjectures, which would signifie nothing, if prov'd; I say, if the best Evidence may be thus over-rul'd, we must never prove any thing. This Objection was made by Mr. Dennis, and is sufficiently answer'd in my Defence, by the Counter-evidence of *Scipio Nasica* and *Horace*. But let us suppose, if you please, which the Instance is far from proving, That *Africanus* and *Lælius* believ'd the Stage not discourag'd on the score of Immorality ; the Consequence will only be this, That these two Persons were of one Opinion, and the Government of another ; and thus their Authority is destroy'd by running counter to the Law. This Answer will affect his Objections from the Two *Cæsars* and *Seneca*; which being weaker than the rest, I shall consider them no farther.

My Instance in the *Theodosian Code*, Mr. Dennis gives up for an unreasonable Custom ; but the Surveyor, who loves neither Yielding nor Proving, encounters the Authority with a Banter. He finds fault indeed with the

Tran-

Translation; but disproves it in no particular: But fails in his own *Version* by his own Rule; for he renders *Histrion* by *Droll-Actor*, whereas he has already told us, that this *Word* is peculiar to the top Function of the Stage, ^{Surv. p. 76.} and signifies the *Players* in their best Capacity. Farther, by his citing the Law at length, it appears, that *Histrion*, or an *Actor* in the *Drama*, has as little a Character as a *Pantomime*: Nay, the Language falls rather harder upon the first; for the *Pantomime* does not suffer so much in the *Addition*, nor ^{Pantomime in} has that Epithet of Disadvantage which de- ^{useful} ^{describes the other.} And thus by his Criti- ^{and others. Co-} ^{useful function.} ^{&c.} cisms and Exactness, he has made the Tran- slation worse, and the Case worse.

I have now gone through his Charge against the Testimonies in the last Chapter of the *View*, &c. and I hope fully shewn that my Authors have been fairly translated and rightly applied. The Objections against the Pagan part of the Authorities, were most of them made by Mr. Dennis before the Surveyor: The Answers to the one therefore will hold against the other. But Mr. Dennis has one Exception about St. Augustine par- ^{Usefulness of} ^{the Stage, p.} _{90.} ticular to himself; 'tis this: He says St. Augustine, as I have cited him, * has done Cicero a * Nonne Cicero great deal of wrong, in the Character of Roscius. ^{erorum cum Ros-} ^{cium quendam} In the first place, my Citation of St. Augustine laudaret Hi- is right to a tittle; and therefore I can have ^{Prionem; ita} nothing to answer for. And that St. Augustine ^{primum d'xit} ^{ut solus esset}

dignus qui in was the least to blame, we have no just Reason
 scenam deberet to suspect. For, first, we are to observe,
 intrare : ita that Tully's Oration, *Pro Roscio*, cited by Mr. Dennis,
 virum bonum is a great part of it lost, we have neither begin-
 nt solus esset ning nor end of it. But in St. Augustine's time
 dignus qui eo Tully's Works were entire. Now because a Pas-
 non deberet ac- sage is not in part of an Argument, to conclude
 cedere : quid it was not there at all, is an odd way of reason-
 aliud apertis- ing. And if 'twas not in this Oration, there
 semè ostendens was room enough for it in the rest of Tully's
 nisi illam see- Works, which are now lost.
 nam esse tam
 turpem, ut tan
 to minus ibi
 esse hemo debe-
 at, quanto ma-
 gis fuerit vir
 bonus. Arg.
 d: Consensu E-
 vangelist, Lib.
 i. View, &c.
 p. 274.

Secondly, The Words and Sence of this Quo-
 tation, and that cited by Mr. Dennis, are so very
 different, that 'tis next to impossible, that
 St. Augustine, if he quoted from Memory,
 should mistake the one for the other: And
 yet he quotes it roundly, and Reasons po-
 sitively upon it. From whence (says this
 Father) *Tully was most clearly of Opinion, that*
the better a Man was, the less fit he was to make
a Player. And can we imagine a Person of
 S. Augustin's Character, could mistake so mark'd
 and memorable a Sentence? He that was
 so well acquainted with the Heathen Learn-
 ing, and particularly with *Tully*, having
 publickly taught Rhetorick in his younger
 time? To change the Words of an Author
 to so strange a Degree, to so very foreign a
 signification, could be nothing but Design.
 Now can we imagine that St. Augustine's
 Conscience could digest such a Practice as
 this? Would he who had wrote a whole
 Books against Falshood and Lying, be guilty
 in

of so notorious an Instance himself? What, in an Author so well known as *Tully*, in a Sentence so very remarkable, and in a Treatise written for the Satisfaction of the Heathens? For now we are to observe, that St. *Augustine* was encountering some Pagan Objections about the Gospels, and proving the Consistency of the *Evangelists* with each other. Besides, there was no necessity for so wretched and ridiculous an Expedient: The Controversie did not languish for this Citation; for as pertinent as it was, St. *Augustine* could easily have gone on without it. But possibly the Reader may think I have taken too much notice of a Calumny so much without colour: To return therefore to the Surveyor.

And here once for all, I can't but wonder at his Captiousness and Noise against the Method of my Quotations: *The Authors*, says he, were not cited at length, and in their own Language, which it seems could be nothing but Design. That my Meaning was fair, I have made good already; and that my Method was defensible, is no less plain, for I always took care to cite Book, Chapter, or Page, and sometimes Edition too. Now how could Imposition and foul Play lie hid under such a Punctuality? When this was done, what need was there of stuffing the Margin with Greek and Latin? Why should I give myself a needless Fatigue, and trouble the English Reader with a foreign Language to no purpose? All unnecessary Quoting is either

Pedantry or Ostentation. The *Surveyor* has neither Reason nor Custom for his Demands. What then would the Man be at? I hope he did not expect I should get a *Certificate*, or make *Affidavit* in proof of my Authorities? 'Tis true, his making a squabble about the Testimonies has now somewhat alter'd the Case; Insomuch that I am sometimes forced to bring him to the Test of the Original, to discover his Honesty.

And now having set the Testimonies right, the rest of the *Surveyor's* Book will go off apace.

The *Surveyor* Complains of my Censuring the *Musick and Gestures of the Playhouse only upon Report, having never heard of one, nor seen Surveyor, p. 99. t' other.* As to the Playhouse Musick, he has given me no occasion to resume that Argument, neither did I meddle with their Dancing. But here he runs too fast. I only told *View, p. 278.* him, I was no Frequenter of the *Playhouse*. I must tell him, I have been there, tho not always for Diversion. I am not so much a Stranger to that place, as not to have seen the Behaviour of their Women bold, and the Gestures lewd sometimes, witness the *Hostess in Bartholomew Fair!* His appeal to the Ladies in this Case is strangely out of the way. He has reproach'd them too much in the *Dedication*, either to expect their Favour, or depend on their Decision. The Outrage is very gross and comprehensive, as will appear at the first sight. *Women, says the*

the Surveyor to the Earl of Dorset, and weak Epist. Dcd.
 Men, whose Fears are stronger than their Judgments, will be awed into a Perswasion before they
 are convinced of the Truth of it. For such People,
 in most Cases, measure the certainty of Assertions
 by the Confidence of him that pronounces them.
 Here's a Flourish for ye upon the whole Sex !
 Here's Decency of Application, and Strains
 of Breeding and Conduct ! And does the
 Surveyor call in the Ladies to Vouch for him
 after this Usage ? After he has disabled their
 Character, and thrown them out of Sence
 and Capacity ? His Modesty and Judgment,
 I perceive, are much of a size : These Com-
 plaints, I suppose, were calculated for *Russia*,
 or rather for *Constantinople*, where the Wo-
 men are said to have no Souls. I asserted in
 the *View*, &c. with reference to the English
 Stage, That if they have any advantage in their
 Instrumental Musick, they lose it in their Vocal :
 Their Songs being often rampantly loud, and ir-
 religious to a flaming excess : Now the ancients, View, p. 280.
 as we have seen already, were inoffensive in this
 respect. Here the Surveyor falls a railing very
 liberally, and if his Logick would but an-
 swer his Language, there was no enduring
 him : But the best on't is, his Reasoning
 usually makes amends for his Railing : And
 so it happens at present, for at the first open-
 ing of the Cause, he does no less than give
 it up. He grants the Chorus of the *Ancients*
 was harmless enough. But then the Reason he Survey, p. 103.
 proves it by is somewhat untoward. This
 Musick.

Musick, says he, consisted of Hymns and Praises of their Gods, and therefore Lewdness would have been impertinent. On the contrary, the Pagan Idols were lewd, and their Worship was lewd, and if the Hymns had been so too, they had been all of a Piece. Where then was the impropriety? But then this, as St. Paul observes, was for the most part *done in secret*: For Nature was not wholly subdued by Idolatry. 'Twas therefore the force of Modesty, and the regards of Virtue, which made the Chorus inoffensive, and not Compliance with Religion, as the Surveyor suggests. And is not the ancient Stage much better than the Modern upon this account? For they declin'd Smutt, tho' their Religion allow'd it. But these are resolv'd to charge through their Creed, and to have it at any purchase of Infamy and Danger. To return to the *Chorus*, if that was inoffensive, as the Surveyor truly affirms, then the Vocal Stage Musick of the Ancients was inoffensive, for they had no Songs but in the *Chorus*; I Challenge the Surveyor to produce one elsewhere in all the Old Tragedy and Comedy extant: And does it not follow from hence, that the old *Drama* was inoffensive, not only upon the Comparison, but even without it? His running off to the gross Liberties of the *Mimi* is a poor relief: For, First, By thus retreating from the Subject, he quits the Field, and leaves the *Antient Drama* in possession of the Advantage contested.

Secondly,

Secondly, In all his Ramble and Aggravation about the *Mimi*, he neither offers to prove his Point by Argument or Testimony : He neither gives any Instance, nor cites any Author ; so that the whole of his Cause lies only in Affirmation and Assurance. His saying, That *all who are acquainted with the Roman Stage, know his Charge against the Mimi to be true*, is like the rest. I must tell him, he does not know it to be true, and therefore should not object it. Nay, as far as it appears 'tis untrue ; for the Lewdness of the *Mimi* consisted more in Gesture, than Expression. I charged the Stage with encouraging *View*, p. 283. *Revenge, and mistaking the Notion of Honour* : This he denies, and would make us believe, that a Vindictive Humour is almost always made the *Mark of a Tyrant or a Villain in Tragedy*. But by his Instance in *Don Manuel* he mistakes the Point : The Disorders of Princes was not the Dispute in that place : 'Twas private Revenge which was principally aimed at, as appears by the mention of *Duelling*. And is not this Humour encouraged by the *Stage* ? Don't their Characters of Figure quarrel in *Comedy*, and Murther in *Tragedy* ? Is it not Honourable to do it, and Infamous to refuse it ? And thus, by these Maxims, a Man is bound to be Damn'd in Defence of his Honour, and can't be a Christian without being reckon'd a Poltron. To say this, Frensy is countenanced in Life, and that a Poet is obliged to draw according to Nature is a lamentable

table Plea. At this rate Rapes and Adulteries must be Acted, and all sort of Blasphemy repeated, that Nature may be shewn in her Colours : But this I have answered already.

*View, p. 35,
383.*

*Defence, p. 10;
15, &c.* And therefore his saying, That there can be no Breach of Morality, without offending against the Laws of the Drama ; His saying this, is in effect, to make the Poets Soveraign Judges of Good and Evil ; To give the Stage a Power Paramount to Gospel and Law, and to make Vice the Standart of Virtue. By this Doctrine they may bring all the Stench of the Stews upon the Board, and Poyson Cum Privilegio. For, what is all this, but a close Imitation of Life ? Now if any Man dislikes

Surv. p. 119. these Figures, let him do it at his Peril, says the Surveyor, for then he finds fault with Nature, not with the Poet. Nay, if those Pictures be drawn according to the Life, he might as well snarl at the Wise Providence which governs the World, because he meets more ugly Faces than handsome ones, more Knaves and Fools than Honest Men, &c. This is admirable Reasoning ! For, in the first place, to suppose Ugliness so very common, is a Satyr upon Mankind, and is remote both from Truth, and Decency : But to make Knavery the effect of Providence, as this Author does by the drift of his Reasoning, and the force of his Comparison, is next to Blasphemy. To proceed from his Supposition to his Inference : Does the Surveyor think there's no difference between Natural Defects and Moral Turpitude, and are

Ibid.

ugly

Ugly Faces as catching as Ugly Practices? Certainly, no. The Deformities of Behaviour are much more dangerous than those of Person and Understanding. Lewdness and Atheism are infectious, but Folly is a disadvantage to none but him that has it. Now, if we are obliged to guard our Virtue, and avoid ill Discourse, Why not in the Play-house, as well as in other places? Unless we'll say, that the Wit and Figure, and Success of a Libertine mortifies his Example, and makes him less dangerous: And then by the same Rule we may conclude, that the malignity of a Distemper is a good symptom of Health, and that People are likely to do least mischief, when they are best prepared for't.

I must now attend the *Surveyor* in his Examination of the *Greek and Roman Tragedy*, in which he pretends the *Ancients* were defective in the Morality of their *Fable*. And upon *Survey*, p. 126. the comparison of some few Instances, endeavours to throw the preference upon the *Moderns*. In this Enquiry he spends a great part of his Book, which were it never so lucky, would be but little to his purpose. For, to say no more at present, this Justification would reach no farther than Tragedy, Comedy does not enter the Dispute upon this Head, and therefore must be left defenceless. He throws away abundance of Ammunition upon this *place*, which if he could carry it, would not be worth the Storming: This will appear upon the progress of the Contest; and

and in the mean time I shall endeavour to repel the Attack, and disappoint him in the little Advantage.

In pursuing this Point, the *Surveyor* falls into a mighty Vein of telling *Stories*, which by the length and manner of them, one would fancy were told more for his own Diversion, than the *Readers*. Here we must take him by Tale, and not by Weight; measure his Arguments by the Page; And if a Man could be confuted by the Yard, he might possibly have done my Business.

He begins with the Fable of *Sophocles* his *Survey*, p. 131. *Oedipus*, and Censures it for *being very deficient in the Moral*.

And yet in the next Words he owns *it may serve to put us in mind of the Lubricity of Fortune, and the Instability of Humane Greatness*. Call you this *Moral* very deficient! Does it not hold forth a Lesson of Justice and Moderation to great Men? Does it not teach the proper use of Prosperity, and prepare us for the Turns of Adversity? This *Moral* is so far from being deficient in a Play, that it would make a good Sermon. But the ground of the Quarrel is, this *Moral* is too good for such a Heathen as *Sophocles*, and therefore he must not have it.

Survey, p. 131. Not have it! What, tho the Poem uses it expressly as such? that's confessed: For all that the *Surveyor* not only finds fault with Mr. *Dryden*, but wont give *Sophocles* leave to understand the *Moral* of his own *Fable*. This is very hard. But since he is resolv'd to refine

refine upon *Sophocles* and Mr. *Dryden*, let's see what he'll make on't. Now this Gentleman tells us, that the genuine Moral of the Fable ought to have been shewn in setting forth *Oedipus's*; *Misfortunes*, as a result of his *Impiety*, in advancing his own Judgment above that of his Gods; and thinking by his own Wisdom to reverse the immutable Decrees of Destiny, and upon this account his Vanity deserv'd the heaviest Chastisement. To this I answer,

First, That if this were the Moral, it would not be without Instruction: It might shew the vanity of contesting with Omnipotence, and teach submission to the Decrees of Heaven, that People should conclude the Punishment just by the Hand that sent it, and not repine at the Mysteries of Providence.

But Secondly, That this Sence is not the genuine Moral, appears by the Surveyor's Objection, in which he grants, That Predestination was not so universal among the Antient Heathens, but many held the contrary. And if *Oedipus* was one of this Number, he grants his Moral falls to the Ground. Now, that *Oedipus* was no Predestinarian, I think is pretty clear from his Management: For if he believed a Fatality, he must believe his Misfortunes irretrievable, and why then was he so weak as to attempt the preventing it? Why then did he quit his Fortune and his Friends, throw up the Expectations of a Crown, and run rambling after a known Impossibility? Such a Piece of Pilgrimage is fitter for a Goose then

Survey, p. 133.

145.

then a Hero, especially one who could look through Mysteries, untie Riddles, and had a reach of Understanding above the rest of Mankind. 'Tis plain therefore, *Oedipus* did not imagine himself under a Necessity of Murthering his Father. He thought the Oracle pronounced no more then a Conditional Truth ; He took it for a fair warning, but believed the Event might be secur'd by Care, and Caution.

Farther, By this Scheme of Fatality the reason of Punishment is destroyed, and by consequence the *Moral* sinks with it. For, why should *Oedipus* be punished for attempting to *reverse Destiny*, when all his Actions were pre-ordin'd, and he had not so much as his own Will in his power ? Where there is no Choice, there can be no Fault : Alas ! Upon this Supposition his *Vanity* was unavoidable, and he could no more help the contesting with Fate, than he could over-rule it. For as the Surveyor has it from *Seneca*,

*Quicquid patimur mortale genus,
Quicquid facimus venit ab alto.*

To make *Oedipus* smart for questioning the Oracle in this Case, is against all Reason and Justice : And the Poet might as well have brought him to Execution, because he could not fly. And thus we see the Poet will shift much better by himself than with the Surveyor's Assistance. The *Moral* of the rest of Sophocles's

Sophocles's Plays is either good, or not bad, by Survey, p.
his own Confession, and therefore that Dis-^{150, to 165.}
pute is at an end: 'Tis true he excepts a little
against Hyllus's Expostulation with the Gods. ^{Soph. Trachin.}
But this Objection was started, and consider'd
in the View, &c. ^{View, p. 91.}

Orestes's killing his Mother, tho' not Cen-
sur'd by the Surveyor, lies harder upon So-
phocles than the other. But when we con-
sider, that he was put upon this Practice by
the Oracle, to revenge his Father's Murther, ^{Sophoc. Electr.}
and the Abuse of his Bed; This Considera-^{Act 1.}
tion, I say, upon the Heathen Theology,
seems to excuse the Fact.

We are now to proceed to Euripides, who
is blam'd by the Surveyor for not contriving ^{Survey, p. 164,}
his Fable to the Advantage of his Moral. To 178.
this it may be return'd, That his Instances of
Mismanagement in this Poet are but few:
And even all of those few * won't hold; ^{Ibid.}
and where they do, the Plays are defensible
upon another Head.

And because he makes Orestes, and the o-
ther produced by him, a Sample of the rest,
it may not be amiss to shew the Reader in a
Word or two, how unfairly Euripides is re-
presented by the Surveyor.

To begin, Hecuba his first Play, has a Mo-
ral sufficiently instructive. For, here Polydo-
rus comes from the other World to discover
Treachery and Murther. And Polymnestor,
King of Thrace, being the guilty Person, is
F punished

punish'd with the loss of his Eyes : This Piece of Revenge is executed by *Hecuba*, Mother to the Murther'd Person, and being question'd for the Fact, she is acquitted by *Agamemnon*; as indeed she well might, having done nothing unjustifiable by the Principles of Paganism.

The *Phænissæ* is full of Moral Sentences, and as to the *Fable*, the Misfortune of *Laius* and his Posterity is declared to proceed from his disobedience to the Oracle : which holds forth this Lesson, That 'tis dangerous to go counter to the Instructions of Heaven ; and that our Duty should always over-rule our Desires.

Hippolitus Coronatus is taxed by the Surveyor with a defective Moral, because an inoffensive young Prince of that Name miscarries in't. But this *Fable*, if we look farther, has a great deal of good meaning in't. *Hippolitus* is visited in his Misfortunes by a Goddess who clears his Innocence, undertakes his Quarrel, and promises to immortalize his Memory.

The Surveyor grants *Alcestis* a Moral Play, and the same may be said of *Andromache* : For here *Hermione*, who injur'd the Royal Captive *Andromache*, grows almost distracted with her guilt, and is hardly prevented from dispatching her self.

Menelaus likewise designing to Murther *Andromache* and her Son *Molossus*, is disappointed in his Barbarity by *Pelens*, who comes

Androm. p.
319, 320.

Androm. p.
329, 330.

comes in the nick of time to the rescue of the Innocent. And at the end of the *Play*, *Andromache* is left in possession of the Country, Married to *Helenus*, *Hector's* Brother, and the Crown settled upon her Son *Molossus*: And to enrich the *Moral* farther, the Generous and Compassionate *Peleus* is Deifyed by *Thetis*, and transported to the Fortunate *Androm.* p. Islands. 329, 330.

The Moral of the *Supplices* is not amiss. The Case stood thus. *Creon* King of *Thebes* refusing Burial to the Chiefs slain before that Town, *Adrastus*, the only surviving Confederate, applies to *Theseus* King of *Athens*, for Assistance, desiring to be put into a Condition to take care of the Funerals of his Friends. For to have these Solemnities unperform'd, was a sad misfortune among the Heathens, who believed the Ghosts of the Deceased had no rest, till their Bodies were burnt, and their Bones buried, according to that of *Virgil*.

Nec ripas datur horrendas & rauca fluentia
Transportare, prius quam sedibus ossa quierunt.

The Request being thus reasonable, *Theseus* complies with it, and having demanded Justice of *Creon* by an Embassy to no purpose, he goes against him in Person, defeats his Forces in the Field, and recovers the dead Bodies of the Generals.

This Expedition was a generous Instance of Humanity to the Dead, and Living, and

F 2 there-

therefore the Poet rewards him with success. The Fable likewise teaches us, That the Dead are not to be insulted, nor the Vanquished refused in their reasonable Demands.

To proceed. His *Iphigenia in Aulide* has a turn of Virtue in the Contrivance. For here *Agamemnon* resigns in a very tender Point to the Orders of the Gods, and was willing to Sacrifice his Daughter to the Success of the Expedition : To let us understand, that Piety ought to prevail against Natural Affection, and private Regards give way to publick Interest. And as for Innocent *Iphigenia*, she is rescued from the Slaughter by a Miracle, and preferr'd to be a Priestess to *Diana*.

Iphigenia in Tauris continues the Story of the Tragedy last mentioned. Here *Pylades* and *Orestes* make an Adventure together, and by the Direction of the Oracle arrive at *Tauri* to bring off the Statue of *Diana*. But being seiz'd before they could embark, they were condemn'd to be Sacrificed according to the Custom of the Country. *Iphigenia*, the Priestess of *Diana*, understanding the Prisoners to be Greeks, resolved to save one of them, and dispatch him with a Letter to *Argos*. Upon this there follows a noble Contest between *Pylades* and *Orestes*, who offer'd to die for each other. But before *Orestes*, who got the better of his Friend, came to suffer, he is by good Fortune discover'd, and own'd by his Sister *Iphigenia*; who thereupon con-

contrives their Escape, and goes away with them. From whence we may learn how unexpectedly Providence steps in to the Assistance of Friendship and Generosity : And that he who goes on the Messages of Heaven, has his Security in his Commission.

The next is the Tragedy of *Rhesus*, which whether it belongs to *Euripides* or not, is uncertain. This Prince is surpriz'd in the night by the Enemy and slain, and seems to miscarry for want of Discipline and Care in the Army. He may be likewise punish'd for his Presumption, and for confiding too much in himself.

In the *Troades* Minerva resolves to punish the Greeks for using their Victory ill, and particularly for outraging her Priestess *Cassandra*. The rest of the Play is little more than a Relation of the Misfortunes, and Burning of *Troy*; so that the Moral, as far as it reaches, is not unserviceable.

The *Bacchæ* is a very Religious *Fable*; The Chorus in the 3d Act are admirably Sententious against Atheism and Impiety. And at last the Misfortunes of *Pentheus* and *Agave* are declar'd to have happen'd for the Con-
Bacchæ, p.
206.

The Moral of the *Cyclops* gives much the same warning with the former; *Polyphemus* 218, & ali*t* being here punish'd for his Atheistical Rants, and inhospitable Temper.

In the next Play *Euristheus* smarts for persecuting the *Heraclidae*. These injur'd Persons are assisted by the *Athenians*, defeat the Usurper, and recover their Right. To say no more, this Play threatens Pride with Divine Vengeance, and pleads strongly for Justice and Religion.

The Tragedy of *Helena* gives Countenance to Probity : For, by the Structure of the Fable, *Helena* is a Lady of Virtue, undebauch'd by *Paris*, and never at *Troy* : She is detain'd Prisoner in *Egypt*, and proves constant to her Husband *Menelaus*, tho courted by *Theoclymenus* King of that Country. In short, she conceals *Menelaus* upon his arrival, makes the King believe he was Wreck'd, and desiring leave to solemnize his Funeral on the Shoar, gets an opportunity to escape the Tyrant, and set sail. *Theoclymenus* finding himself betray'd, and suspecting his Sister *Theonoe* in the Plot, resolves to Murther her ; but is perswaded to desist, and brought to Temper by the Machine of *Castor* and *Pollux*. Here the Moral lies upon the surface, is apparently virtuous, and therefore I shall say no more about it.

To conclude, *Euripides's Electra* stands upon the same foot of Excuse with that of *Sophocles*, and therefore I shall pass it over.

From this short Survey the Reader may perceive, that much the major part of *Euripides's Plays* are unexceptionable in their Moral ; And that Poetick Justice was generally

the

the Poet's Care : Which appears farther by his Apology for his *Ixion*. For, some of the Audience censuring the Conduct of this Play, for suffering *Ixion* to flourish, and thrive upon this Wickedness ; The Poet desires them to have Patience, for, says he, I broke him upon the *Wheel* at last, and then he paid for

Vit. Eurip.
Ed. Cantab.

The Surveyor therefore is much mistaken in making the *Ancients* so negligent in their *Survey*, p. 194. *Fable* : As if a good Moral from them was rather the effect of Casualty than Choice. There are four Tragedies of *Euripides* still unmention'd ; that is, his *Orestes*, *Medea*, *Hercules Furens*, and *Ion* : Here I confess the Byass of the Fable is not so well contriv'd, as in the rest.

But then he may be in a great measure excused upon these Two following Considerations :

First, Because *Euripides* takes care to correct the Malignity of his Fable by Moral Sentences, and Philosophical Advice, of *Survey*, p. 164. which, as the Surveyor confesses, he is very liberal. Yes : The *Anciens*, says he, deliver'd their Instructions in Wise Sayings scatter'd in the Dialogue, or at the Close ; Now these Sentences were possibly more intelligible to a Common Understanding, than the Mystery of Plots, and the Revolution of Fables : And therefore when the rest of the Play was not stuffed with Lewdness, might govern in the Minds of an Audience, and make a signifi-

cant Impression : But, *Secondly*, That which goes farthest in the Justification of *Euripides* is, that the Disposition of the *Fable* was seldom in his power : The Subject was generally History, or received Tradition ; from which 'twas unsafe to vary. For, to cross upon common Belief, and give Matter of Fact the Lye, was the way to spoil the Probability and Relish of the Poem. The Antients therefore, as the *Surveyor* remarks from *Aristotle*, being forc'd to take the *Fable* as they found it, the fault lay in the History, which made the Poet more excusable.

Surv. p. 187,
188.

Survey. p. 164.

*In affectibus
vero cum omni-
bus miris, tum
in iis qui mis-
eratione con-
stan, facile
principius.*

*Quintil. Instit.
Lib. 10. cap. i.*

Survey. p. 180.

And this may serve to shew, that *Euripides* is much better complexion'd than the *Surveyor* was pleas'd to draw him. He is mistaken likewise in affirming, That *Euripides* does not touch the Passions like *Sophocles* : For, no less a Judge than *Quintilian* gives him the preference : He had, says he, an admirable stroak at the *Pathos* in general ; And for raising Compassion, was clearly superior to *Sophocles*. And if *Quintilian's* Authority stood in need of being confirm'd, the Poet *Hippolitus Coronatus*, to say nothing farther, might vouch for him.

From *Euripides* the *Surveyor* goes backward to *Aeschylus*, but this Poet will quickly be disengag'd, for the whole Attack is made only upon a Sentence or two in his *Prometheus Vinctus*. But here he is cut again in his Impeachment, and misrepresents the Reason of *Prometheus's* Punishment. For 'twas not meer good

good Nature that made *Promothous* miscarry.
 'Twas because he made bold with *Jupiter's*
 Prerogative, broke into his Administration,
 and dispos'd of his Bounty against his
 Will.

— Toias δὲ τι
 'Α Καρπίας σφέ δεῖ δεοῖς δένται δίκην
 'Ως δὲ διδεχθῆντες διός πυραύλει
 Στέργει: —

Prom. Vinct.
 p. 6, 8.
Ed. Stanl.

And in the next Page:

Θεῖς δέων γάρ εἰχε ποτήσιον γέλου,
 Βερπίνη πυρὸς ὀπασας μέρε δίκην.

Prometheus pretended it seems to understand what was fit for the World better than *Jupiter*, and to love Mankind more than he that made them. Now to do this, is Arrogance, and Imputation with a Witness. Besides, as appears in the latter part of the Play, he scorn'd a release from his Torments, menaced his pretended Supream, and rattled *Vix*, p. 87. his Chains against his Judge.

But 'tis high time for the Surveyor to quit the Coast of Greece, having met with no Prize after all his Cruising. He is now sailing homewards, and trying to mend his Voyage, by touching at *Rome*. And, to conclude the Allegory, *Seneca* is the Man, to make his Fortunes.

And

And here he would perswade the Reader,
 Survey. p. 183. that I took all Seneca's Plays for the Work of
 one Man. His Reason is, I suppose, because
 I call'd them Seneca's Tragedies : Because I did
 not distinguish between the Plays written by
 Marcus, and those by *Lucius Annaeus Seneca* ;
 and run out into Pedantry and Foreign Ob-
 servation. But enough of this.

P. 182.

The Surveyor remarks, that all Seneca's Tra-
 gedies are of Greek Extraction : (for the Octa-
 via is not worth the naming.) They are so.
 And so much the better, for then, where
 they need it, what I have offer'd for the
 Greeks, may serve for their Apology. Then
 the Plan of the Fable takes it's refuge in Hi-
 story ; and comes down with Excuse to the
 Poet. Besides, the Surveyor takes notice, that
 Survey. p. 189. Seneca refines upon the Justice of Euripides
 in his Hippolytus, and mends his Moral. Why,
 this is just as one would wish. But then the
 Man grows angry, because I did not distin-
 guish the Plays of Seneca the Philosopher
 from the rest, and exempt him from Cen-
 sure. Why, truly I had no leisure for tri-
 fling in Criticisms : And moreover, I could
 not wholly excuse him; for his Rants (if
 they belong to him) are sometimes as extra-
 vagant as may be *.

[†] Senec. Troad.
Act. 3.

Survey. p. 187.

His Parallel of Ajax Oileus with a late Mis-
 fortune won't hold. For Ajax was sunk in
 his Blasphemy, and had his Breath stop'd
 with a Thunderbolt : He is no Person of the
 Drama ; But what then ? This Instance is suf-
 ficient

sufficient to shew the Poet's Justice, and make an Example of the Crime.

His pretended Division of Tragedy from *Aristotle* into Moral and Pathetick, is strangely misrepresented. By this Distinction he would make us believe, that according to *Aristotle*, the Pathetick Tragedy had no regard to Morality, and Poetick Justice. But this is not only contrary to Matter of Fact, but to the Authority of the Citation.

For, *Aristotle* makes four Branches of his Division of Tragedy, and not two only, as this Author quotes him. These four kinds of Tragedy the Philosopher forms upon the four principal Excellencies relating to this Art.

The first sort he calls *πεπλεστιν*, or that which turns chiefly upon Intrigue, and Discovery; The second is the Pathetick, the Beauty of which consists in the skill of touching the Passions, and awakening Terror and Pity to an unusual degree. Now if the *Fable* was well cast, and Poetick Justice observed, as I have prov'd it often happen'd; in this case I say, this sort of Tragedy, is every jot as instructive, or in other words as *Moral*, as any other.

The 3d sort was distinguish'd by a plain and pompous Narration without surprize of Incidents or Revolution of Affairs. Here the Gods made a great part of the Dialogue, and the Peculiarity of it lay in the Majesty of the Presence, of the Subject and Expression.

The

Survey. p. 226.

Aristot. de Poet.
cap. 18.

The fourth is the *isognō* or *Moral*, so called because, as appears by the Instances, and the learned Paraphraſt *Gouſton*, it dealt chiefly in virtuous Examples, and Characters of Juſtice and Piety. In a word, the Distinction goes more upon Person, Character, and Discourse, than upon *Fable* and Event. And thus 'tis plain, that *Aristotle* was far from having any of the Surveyor's fancie's in his head : For all these kinds of Tragedy notwithstanding their Difference, were equally capable of a good *Moral*, and of adjusting Rewards and Punishments, And therefore this Philosopher was no ſuch inexhaustible Spring of *Corruption*, no ſuch everlasting Source of Infecſion, as this Gentleman and his terrible Rhetorick would make him.

Survey. p. 195.

Survey. p. 196.
197, & deince.

Having now disabled his Instances of Exception, and vindicated the *Antients*; the Design of his Attack is defeated. And his long Declamation, into which he has ramm'd so many hard words, will recoil upon himself; and discharge nothing but Smoke and Noise, Paper and Powder.

Survey. p. 201.

For by this time I suppose 'tis pretty clear that my *Satyr* (as he calls it) does not come near ſo full upon the *Antients*, as upon the *Moderns*.

Survey. p. 187,
188.

For first, As we have ſeen the Old Tragedians were generally unexceptionable in their *Fable*; and when they were not, tis because they were tied down to the Models of History and Religion, upon which account both

Aristotle

Aristotle and the *Surveyor* are willing to make them an Allowance.

Secondly, The Antient Tragick Poets were clean in their Expression. And

Thirdly, They are not near so full of Profaneness and Atheistical Rants.

The *Surveyor* is resolv'd notwithstanding to produce some Modern Tragedies, which tho they have little to say, are to look boldly upon the Court, and pass their Resolution for their Innocence ; And here *Shakespear's Hamlet* is brought first, and a great many Words spent to prove the Regularity and Instructiveness of the *Fable*. But, what's all ^{*Survey p. 201,*} to ^{*to 206.*} this to the Controversy ? My Exceptions to *Hamlet* related only to his Indecencies of Language; and how handsomly the *Surveyor* justifies that, we shall see afterwards. However here the *Surveyor* was resolv'd to set up a King of Clouts of his own making ; and then to fall on and Conquer him with great Bravery : Or, perhaps his Heart being better than his Sight, he might mistake the *Wind-mill* for the Gyant.

His next Instance is in the *Orphan*, against the *Fable* of which tho I did not except, yet 'tis by no means so staunch as he would make it. For here's no just Distinction of Fate upon the Merit of the Persons ; but the good and bad, the innocent and guilty, fall under a common Misfortune.

Cleomenes

Cleomenes comes next under the Surveyor's Examination : This Play he taxes extreamly ^{Survey. p. 212.} with the want of a Moral. And does this prove, that the *Fable* of the *Moderns* is preferable to the *Antients*? What makes him argue on my side? How some People's Vanity rides their Judgment! He must be throwing his Criticisms about, tho he falls upon his Friends, and weakens his Argument by his Discovery.

The Two remaining Tragedies are *Don Sebastian* and the *Mourning Bride*. Now he knows I have made several material Objections against these Plays, which he does not attempt to remove. I must tell him therefore once for all, that the Justification of the *Fable* is no Answer : For I did not charge the *Moderns* with being Infection all over : No, they may do Execution enough without that.

Besides, the *Fable* by his own reasoning ^{Survey. p. 222.} works least sensibly, it sleeps as it were in the Veins, and is slow in the Operation. But foul Images, and profane Discourse, are of a quicker Dispatch, and like the Plague sudden, and sure. And then the Decency, Moral Sentences, and Gravity of the *Antients* were a sort of Counterpoison to the *Fable*: For, as the Surveyor observes, the Discourse ^{Survey. p. 225.} of the *Antient* Tragedy was frequently Moral, when the *Fable* was not. To which I must add, that when the *Moderns* are staunch in their main *Fable*, their Episodes and Under-Character

racter are much out of Order, and encourage Vice by giving it success. He would ^{View, 142,}
gladly put in still for some Advantages to ^{146, & alib.}
the *Moderns*, with respect to the *Moral*; but
the Claim sticks cruelly in the making out.
He mentions Three Particulars, the Two first
of which are no more than one, and that is,
that

The *Moderns* are never at the Expence of a
Miracle to bring about a wicked Design, as the
Antients have notoriously done. ^{Survey, p. 218.}

To this I answer,

First, That he has over-charged the *An-*
tients, and multiplied his Instances beyond
Matter of Fact; as appears by what I have
proved already.

Secondly, In those few Plays where the Al-
legation is true, they represented the History
of their Theology, they had Common Belief
for their Excuse, so that it seems rather the
fault of the Religion, than the Poet. And
as for the *Moderns*, their standing off from
this Conduct seems to proceed more from
Management than Scruple; By the Liberties
they take in other Cases, we have no reason
to believe they declined this ill use of *Machine*
out of Conscience: But because they know
this Expedient won't take: The Method looks
unnatural, and the Credulity of the Audience
is not high enough to make it go down.

His

Servy. Ibid. His Second Advantage for the *Moderns* is, that their Malefactors are generally punish'd. The *Antients* did the same, as I have prov'd from the Three Greek Tragedians. But after all, the *Moderns* are far from being so careful in the execution of Justice as he pretends. For I'm mistaken if Libertines that expose Vertue, and droll upon Religion, are not great Malefactors. To steal Property, is not so bad as to steal Principle; For this latter Practice extinguishes the Notion of Right, and makes Thieving Universal. He that destroys the Distinction of Good and Evil, is the worst Tyrant; for he encourages all Men to be like himself. Now these sort of Malefactors are cherished and rewarded by the *Modern Stage*.

*View, &c. p.
142, 146, &
alib.*

Servy. p. 219. The Surveyor proceeding in Defence of the *Moderns*, affirms, that the *Fable* of every Play is undoubtedly the Author's own, whencesoever he takes the Story, and he may model it as he pleases; The Characters are not so, for these the Poet is oblig'd to take from Nature.

To this I answer,

First, In contradiction to his Assertion, That when the Poet writes from History, he is in a great measure confin'd to Matter of Fact, so that the *Fable* is not in his own power to model as he pleases. This, besides the Reason of the thing, is already granted *Servy. p. 187.* by the Surveyor, who brought Aristotle's Authority *p. 188.*

(81)

thority for the Case. To which I shall add that of Horace, which may be applied both to Fable and Characters.

Aut famam sequere, aut convenientia finge, Horat. de art. poet.
Scriptor. Chap. 14, Sec. 17. &c.

Now 'tis both Aristotle's and Horace's Judgment, that a Tragick Poet should rather go upon Fact, and known Tradition, than pure Invention in the choice of his Subject. Arist. de poet. cap. 9.

Rectius Iliacum Carmen deducis in Actus, Horat. de Art. poet.
Quam si proferres ignota, indicataque primus.

Secondly, 'Tis very possible to keep an irregular Character under Discipline; for Terence's Strumpets don't talk Smut, and the same Conduct will hold in other Cases. In a word, we must not stretch Propriety to the prejudice of Virtue, nor make Nature a Plea for Debauchery. But this pretence I have fully satisfied elsewhere.

His last Effort upon the Fable of the Antients is, that neither Aristotle nor Horace, amongst all their excellent Rules for Dramatick Writing, have taken the least notice of Poetick Justice. But that neither of these great Men were so regardless of the Fable, as the Surveyor would make them, will appear from what follows: For,

G.

First,

First, Aristotle affirms, That to represent a

* *Ἄριστος ἐν τελείω*. Person of Probity * unhappy, would not
εἰκεῖσθαι.

* *Μισέγονος*. only ' be Unpoetical, but * Scandalous, and
De poet. cap. 13. ' Detestable: And on the other hand, to

' make a very Wicked Man successful, is

* *Ἄτραπονος πόνος*. ' the most improper Conduct imaginable,
τὸν δὲ τέτονόν εἶναι. ' and has not so much as a jot of the due

' requisites of Tragedy in't. The first Reason

he gives for this Censure is, because such
Preposterous Management fails in a proper

* *Οὐδὲ γὰρ φίλησθαι τοῖς θεοῖς*. Regard to Mankind *. Now, if an Unrigh-

teous Treatment of Virtue and Vice, and
Male-administration upon Merit, is in the

Opinion of Aristotle, a Neglect of Humane
Nature, a Scandalous Practice, and a Breach

of Dramatick Law, then certainly this Phi-

losopher did not over-look the Respects of
Justice in his Preceps for Tragedy.

This, if need be, will appear farther from
the Qualifications he requires in his Hero,

who is to suffer at the latter end of the Play.

This chief Person he would have of a Mid-

dling size for his Morals, neither remarkable
one way nor t'other: He would not have

him flamingly Wicked, for then no body
would be concern'd for his Misfortune, Com-

passion would sleep, and Tragedy flag.

But then he must fall into some great In-

discretion, and be guilty of considerable Mis-

management; He must be punish'd *σιδυαπλιαν*
μεσάνην, for some notorious failure in his Con-

duct; For some Fault which he might have
prevented; otherwise you bring him under

the

the Character of those *Virtuous Persons*,
 * whom Aristotle says 'tis scandalous to make ^{τέλειος.}
 unhappy. Thus we see he suffers for his
 Faults, he is made a Malefactor, tho not to
 the degree of falling unpitied. And thus
 the Example works the right way, and the
 Audience is alarm'd into Caution. Thus
 they are held to their Good Behavioar, and
 the *passion of Terror* is purg'd ; which advan- *Arist. de poet.*
 tages could never follow if the *Hero* had no *cap. 6.*
 Faults to justifie his Misfortune. For to see a
 good Man punish'd for that he can't help, is
 the way to make the Passions of the Tragedy
 run Riot, and grow mutinous against Pro-
 vidence ; and is rather an Argument for
 Despair than Circumspection. And this may
 serve to shew, that Aristotle was not regard-
 less of Poetick Justice.

And that *Horace*, who goes upon the Plan
 of the *Antients*, was of the same mind, is
 evident from his Advice to the *Chorus*, ' to
 appear for Virtue, and perform the Offices *Ut redeat misé-*
 ' of Friendship ; To recommend Justice, and *ris, abeat for-*
 ' pray the Gods that Fortune might follow De- *tuna super bis.*
 ' fert *. Now the *Chorus*, we know, was to *Horat. de Art.*
poet.
 unite with the Subject, to support the Design
 of the *Play*, and represent the Sence of the
 Poet. If therefore *Horace* would have the
Chorus solicit thus strongly for Justice ; he
 expected, no doubt, the *Catastrophe* should be
 govern'd by the same Instructions.

And thus I have endeavour'd to detect his Calumnies upon the *Antients*, to vindicate their *Fable*, and to disappoint him in his Project upon the Comparison. And alass ! if the *Moderns* could have carried this part of the Preference, it would have done them but little service. A formal Piece of Justice at the end of a Lewd Play, is nothing but a Piece of Grimace, and a Politick Hypocrify. 'Tis much such a strain of Conduct, as it would be to let a Mad Dog loose among the Crowd, and then knock him on the Head when he has bitten a great part of them. And yet this poor Excuse has no pretence in Modern Comedy, where Libertinism comes generally off with Victory and Flying Colours.

Defence, p. 6, 7, 8.
And to this Performance of the *Stage* the Surveyor now leads me, and begins with the *Definition of Comedy*: But against the Latitude and Construction of his Interpretation, I have argued in my *Defence*, of which, according to his Method, he takes no notice. And by his Description of the Business of Comedy, we have no reason to expect any good from it.

Survey, p. 132.
He says the design of Comedy is rather Civil Prudence than Morality, and as he is pleas'd to go on, we are not to expect it should confer Grace, or mend Principles. Then as for the Characters, tho he would not have them all Vitions, he means not just to qualifie them for Newgate, or Tyburn; But then especial care must

must be taken, that there is no Person of Sobriety amongst them : No, *they must be all Men of Pleasure*; for if they are tainted with too much Honesty, they will disagree with the Company, and spoil the Projects of the Stage. Well ! I perceive the Surveyor is resolv'd, notwithstanding his Pretences to the contrary, to make the Modern Writers of Comedy more Licentious than the Antient ; for *Dæmones in Rudens.* Act. 4. *Plantus* informs us, that the Comick Poets in his time us'd to pretend to Discipline, and throw in Lectures of Morality. And tho' the Surveyor takes care to get all his Characters of Figure debauch'd, and won't suffer any thing of Conscience or Regularity to tread the Stage, for fear the Audience might suffer by the Example : Yet *Plantus* was of another mind, for in his *Captivi* all the Characters are sober, and well in order, and particularly *Tyndarus* and *Philochares*, Two young Gentlemen, are Men of Vertue ; and so is *Lusiteles*, another of the same Quality and Age, in his *Trinummus*. And then as to Persons farther advanced in years, there are several Instances both in *Plantus* and *Terence*, of Behaviour not exceptionable. But our Stage has refined upon the old Model : Their Characters must be all Libertines, their Diversion Smut, and their Lectures, Swearing and Profaneness. Their Business is not to teach Morality, but Lewdness, not to confer Grace, but to Debauch Nature, not to mend Principles, but to destroy them. Indeed, how can the Consequence of such Entertain-

tertainments be otherwise? where the Persons are all Libertines, where they run such lengths of excess, and balk nothing that makes a Jest. Where Profaneness is sometimes season'd with Wit, and Lewdness polish'd with turns of Fancy. Where the Infection is made Palatable, the Mischief fortified, and their Weapons Pointed, to pass the better through a Man's Body. Now, who would learn *Civil Prudence* and *Management* from such Instructions as these? where a Man will be in danger to bring away much more Vice than Discretion. Is it worth one's while to get *Caution* with the loss of Conscience? Or, Have his Pocket Pick'd only for the sake of Wit and Dexterity? Who would choose *Bedlam* for his Seat of Diversion: Or, see *Posture Clark* do his Tricks, and Act his Metamorphoses, with the Plague about him?

Survey, p. 236. 'Tis true, the *Surveyor* is contented, that not only a Gentleman of *Wit*, but of *Honour* too, should be introduced into Comedy; but then he guards again in limitation, for he must be a *Man of wild unreclaim'd Honour*: A *Man of Wild Honour!* Truly, I think, no *Man's Honour* can be Wilder then his Notion: Honour without Probity is next to a Contradiction in Terms, and besides, 'tis good for very little. For, to speak plainly, 'tis nothing more than Pride and Fashion, and Civility to a *Man's self*. I don't say but Persons of Figure may be sometimes out of Order

der in *Comedy*, and he misreports me in affirming the contrary * : But then this should not ^{* Surv. p. 238.} be done without Restrictions, and Guard of Behaviour. * And besides they should be ^{* Defence, p. 8,} disciplin'd accordingly. When Dramatick ^{10.} Gentlemen of Sence are Knaves, or Debauchees, the Poet should take care to make them Losers by their Liberty : They should mortifie them for their Misbehaviour, treat them with Disappointment, and put them out of Countenance. And here the Misfortune ought to rise in proportion to the Quality, for fear the Figure should otherwise recommend the Lewdness.

And to do the *Surveyor* right, he is himself sensible of the necessity of this Conduct, at least in some measure. For he grants by implication, that the Poet is obliged to bring his Libertine to *a sence of his Extravagance*, ^{surv. p. 237.} and *a resolution of Amendment*. But that even this is not done appears sufficiently in my *View*, and may be made good much farther ^{View, p. 242,} from the *Plays* cited in the *Preface* of my ^{246, & alib.} *Defence*.

But before I pass on, I am oblig'd to take notice of his saying, that *Fools of what Quality soever, are the proper Goods and Chattels of Survey, p. 235.* the Stage, which the Poets may dispose of as they think fit.

By his favour, to make Weakness of Understanding the Subject of Comick Mirth, has neither Religion nor good Nature in't : To expose a Man for being born without Sence,

is a Satyr upon the Creation ; 'tis just as reasonable as it would be to beat a Dwarf for being under Sx Foot high. Thus to make sport with the Misfortunes of Nature, and insult unavoidable Infirmities, is down-right Barbarity. Beside , such sort of Ridicule can cure no Distemper, nor Recover any Body ; Not the Patient, for he is uncapable of Remedy ; And as for other People, they are out of danger of the Disease, and therefore need no Preservative. To proceed :

*Surveyor, p. 239,
105, & alib.* The Surveyor finding the Arguments of the View somewhat troublesome, would gladly throw them off upon the score of Declamation : As if they were only a few noisy glittering Sentences, put together to no purpose. Now, tho I am no Pretender to the Talent of Haranguing, yet suppose the Allegation was true, 'twould do him no service. For Oratory is by no means inconsistent with Logick. No, Perspicuity of Proof, is, as as *Longinus* observes, one part of the *Sublime*. Indeed Rhetorick is nothing but Reason well dress'd, and Arguments put into Order. To affirm, That Sence won't agree with proper and moving Expressions, is a strange Conclusion. 'Tis as much as to say, that a good Suit of Cloaths is a very naughty thing : For let it sit never so easie, yet if it happens to look handsomly, 'twill be sure to weaken a Man's Body, and take away the use of his Limbs. But I must follow him.

Ben Johnson, I took notice, never scrupled to confess, that 'twas the Office of a Comick Poet to imitate Justice, and instruct to Life.^{View, p. 159.}
 ' And Mr. Dryden at last came up to the same Opinion. This Rule the Surveyor was sensible agreed very ill with the English Stage. And thus finding himself streighten'd moves for new Liberty, and tho he stands by himself, had much rather bend the Rule, then reform the Practise. If you'll believe him, this sort of Discipline is impracticable : For the Licentiousness of Men of Fortune, unless it be such as brings their Understandings into question, must never be censur'd or exposed in Comedy. That is, if a Libertine ben't a Fool, he may be as Lewd and Profane as he pleases, and yet have fair Quarter, and make a good Hand on't. Yes ; for, as the Surveyor continues, how immoral and offensive this Misbehaviour may be to sober People, the Man must escape the Censure of Comedy, because he can't be tried in her way. That's hard ! Why, then, if she must make Malefactors, and won't punish them, let her Court be put down. If Sence is a Protection to Debauchery, and the most offensive Inmoralities must not be touched ; If Vice must appear only for Favour and Forage, for Parade and Diversion ; If all this Liberty is presumed on by the the Laws of Comedy, and the Privilege of the Poem ? Then, I say, the very Definition condemns it. 'Tis a Nusance in its Nature, and Poyson in its Constitution.

View, p. 149.

I urged there was no arguing from some Instances of Favour to Vitious Young People in *Plautus* and *Terence*; That the Consequence would not hold from *Rome* to *London*, because those Pagan Poets had a greater Compass of Liberty in their Religion. To this

Survey. p. 242.

his Answer, to make it short, is, that these Poets, especially *Terence*, were too great Masters of their own Art to take an improper Liberty, only because 'twas not dangerous. Who told him, it was an improper Liberty? The Measures of Practice are form'd upon Rules of Notion, and Schemes of Belief: Now the Directions for Life and Manners, are strangely different in the Divisions of Heathenism and Christianity; And therefore those Liberties might be proper enough in the first, which are intolerable in the latter. But this Objection will be rallied afterwards, and therefore I shall now pursue it no farther. But the Surveyor

Survey. p. 242,
243.

has a small Reserve: *The Laws of Rome*, says he, were very severe, and required Regularity of Life; The Magistrates likewise, and Censors of Manners, would never have suffer'd Examples of such ill Consequence to have been produced openly. From whence he would have it follow, that if *Plautus* and *Terence* had suspected the Indulgences above-mention'd, had tended any ways to the Debauching of their Youth, they durst not have ventur'd them into publick View.

To this I answer in a Word; That the Roman Magistrates notwithstanding the severity of their Government, suffered the Excesses

cesses of the *Pantomimes*, and therefore might well allow of much lesser degrees of Liberty in their *Comick Poets*: I say, they suffered the *Pantomimes*, against whom the *Surveyor Declaims* ^{Surv. p. 14, 28,} & alib. so heartily, and charges so very high with Scandal and Brutality. And if these gross Entertainments would go down, why should they take check at the more inoffensive sallies of Gallantry? As the *Cafe* stood, tis no wonder if a lucky Libertine should sometimes pass Muster.

But *Plautus* and *Terence* *Coppied faithfully from Nature and depicted Humane Life in its true and just proportion*: Let them depict what ^{Survey. p. 243.} they please, they did not Study the worst Likeness; tho' their Pencil was sometimes bold, they shaded many Blemishes, and aimed at the fairest Resemblance.

The *Surveyor* rises in his Resolution; and sticks not to affirm, that if the *Images*, answer Life, the foulness of them can never be a Fault. So far from that, the Crime lies ^{Surv. p. 244.} quite on the other Side. For to be displeas'd *with a true Representation* tho' never so hideous, is no better than to *quarrel with Providence whose Creature Mankind is*; Say you so, does providence make Monsters in Vice, as well as in Figure? Can't a scandalous Play be disliked without arraigning of Providence? I thought Wickedness had not been the Work of Creation, but Misbehaviour; And that God had made the Man, but not the Sinner. What wretched shifts these Men are put to, to make Lewdness passable! How-

However, the Surveyor is resolved not to quit his Hold : He will have it that when *Nature is not wrong'd these Liberties* of making Vice successful, and what you please besides, are an unalienable Right : It seems they are entayl'd upon the Poets, and descend by course of Law, from the *Roman* to the *English Stage* : Yes, say's the Surveyor *they have a Right to all the Priviledges of their Predecessors*. That is a Christian has a clear Title to imitate all the wickedness his Heathen Predecessors have practised before him.

Ibid.

View, p. 149. In the course of the Argument, I prefer'd the precepts of *Horace*, to the Example of *Plautus* and *Terence*, and cited him for the contrary opinion. How can that be replies *the Surveyor*, since *Horace draws Youth* with the same Features and Complexion that those Comick Poets had done before ? And in proof of his Assertion, he produces the Picture.

Surv. p. 244.

Cereus in Vitium flecti Monitoribus asper, &c.

Surv. p. 245. This Description, continues he, is *not a bare Character*, of the *Humours of young People*, but *a Rule to draw them by*. I agree with him : But then, as they have a Byass to the Character, they ought to have the Consequences too : The Poet should make them smart for the Prodigality of their Humour, for their Ungovernable Heats, and the Folly of their Appetites. And that this was *Horace's Opinion* ** View, p. 150.* appears from the rest of his Advice *.

But

But the Surveyor can't find the Obscenities
of *Plautus* condemn'd by *Horace*; And yet ^{Surv. p. 246.}
he is lucky enough to cite the place, so that
it might have been his own *Discovery* as well
as mine.

At nostri proavi Plautinos & numeros, &
Landavere sales; nimium patienter utrumque,
*(Nedicam stulte) mirati * si modo ego, & vos*
Scimus Inurbanum, † lerido seponere dicto,
Legitimumque sonum digitis callemus, & arte.

* Quia versus
Plauti non satis
numerose scrip-
ti, & saepe ob-
sceni sunt.

Minell. in Loe.

* Incivile &

sourire dictum.

Id.

Here the Surveyor was pretty near *Horace's*
meaning, for he grants *Plautus's* Raillery was
Censur'd because his *Fests* were *Clownish*: And
why were they *Clownish*? Because they
were too often foul, and smutty; They
were carried too far, and push'd to Indecen-
cy. * And that *Horace* was not for this
Broad Liberty, appears farther from his Dis-
favourise:

Aut immunda crepent, ignominiosaque dicta,
Offenduntur enim, quibus est Equus, & pater, &
res.

* Il a des plai-
santeries sou-
vent outrées.
Dacier in Loc.
Horat. de Art.

Poet.

View, p. 23.

But these Verses belong to the *Satyræ*, and
therefore 'tis *Legerdemain* to apply them to ^{Surv. p. 47, 49.}
the *Drama*. Not at all: 'Tis plain, *Horace*
condemns Obscenity, and that the Roman
Gentry had no Relish for Smutty Entertain-
ments. And if they would not allow it in
their *Rustick Satyræ*, where there was some
pretence

pretence of Character to cover it ; 'Twould have gone down much worse, in the more Polite Diversions of Comedy.

View, p. 149.

Surv. p. 249.

I gave a short Character from *Horace* of the serviceableness of the Antient Poets, to Government and Private Life, and that by Consequence they aim'd more at Improvement then Pleasure. This, the Surveyor answers, was *but a Compliment to Poetry in general, and that Comedy was not invented in the time of Orpheus.* Granting all that ; If the Compliment was to Poetry in general, one would think it should reach to all the parts of it. And tho' *Orpheus* might live before Comedy, *Horace* was long enough after it. And this is he who informs us, that the Usefulness of the Antient Poets, and the Sobriety of their Conduct, gain'd them their Reputation.

De Art. Poet.

*Sic honor & nomen, divinis vatibus, atque
Carminibus venit.*

As much as to say, that the Reward was fasten'd to the Merit : And that if later Poets would purchase their Fame, they must follow their Pattern.

From the Directions of *Horace* to the *Chorus*, I infer'd, that this Poet would allow no Countenance or good Fortune to an immortal Character. And foreseeing it might be replied, that Tragedy was only concern'd, I endeavour'd to remove the Objection. To this the Surveyor opposes the Authority of *Horace,*

Horace, as if the *Chorus* was put down with
Old Comedy. For,

*Lex est accepta Chorusque
Tupiter obticuit sublata jure nocendi.*

De Art. Poet.

The Case was thus ; The *Old Comedy* in the *Lil. Gyrald.*
Chorus had taken too much Liberty with the *De Poet. Hist.*
Government, and outrag'd Persons of Con- *Dial. 6. p. 765,*
dition by Name. Upon this *Alcibiades* had *766.*
Eupolis thrown over-board for his *Baptæ*, and got a *Bill* passed, That the *Stage* should at their Peril name no Body in their *Satyr*.

This is the Law which *Horace* refers to ; And therefore his Testimony proves no more, than that the Liberty of the *Chorus* was silenc'd, which Restraint was consistent enough with the Use of it.

And to prove the *Chorus* did not expire *View. p. 150.* with *Old Comedy*, I produced for Evidence *Aristophanes's, Plutus*. But against this Instance the *Surveyor* starts two objections, for he'll neither admit the *Plutus* for *New Comedy* ; *Surv. p. 153.* nor so much as allow it as *Chorus*. I must try if I can perswade him out of his Rigour. In the

First place then, why must not the *Plutus* pass for *New Comedy* ? Tis plainly not *Old Comedy*. Right, the *Surveyor* grants as much ; The deviations, says he, *in it from the former Surv. p. 254,* practice, make it lead up the Van of the Middle ^{258.} *Comedy*. Now the difference between *Middle* and *New Comedy* seem'd so insignificant to the learn'd

Duplex est
apud Græcos
Comœdia Anti-
qua & Nova.
Turneb. in Lib.
10. Inſit.
Quintil. cap. 1.
Surv. p. 259.
* Surv. p. 253.

learn'd Turnebus, that he branches the Greek Comedy into no more than two Divisions, Old and New. To which I may add, that the Scholiast upon Aristophanes calls the *Plutus*, a sort of New Comedy. *Devit. & Script. Aristoph.*

Ed. Amstel.

Scalig. Poet.
Lib. 1. cap. 7.

Δῆιδος κατόπιν
τετων ἀδοκίλας
ἴπασι.
Chor. in Plut.
Act. 5. Sc. 3.

His next objection is that the *Plutus* has no true *Chorus*: Just now it had none at all: But I find he flags in his Prosecution. But why is it no true *Chorus*? Aristophanes who wrote the Play, I suppose liked it well enough, and calls it a *Chorus*; and tis somewhat hard his word cannot be taken; If he did not make it as he should do, he must answer for it not I. Dacier likewise affirms the *Chorus* was continued in the Middle Comedy. Nay the Surveyor's Scaliger confesses the *Chorus* was taken out; and if so, one would think twas in before. But the *Chorus* seems to be in a Condition to defend it self, and to have all reasonable Requisites, and Capacities; For it consists of a Plurality of Persons, Acts in the Dialogue, and offers to sing in the Parabases.

Surv. p. 262.

But after all, the Surveyor won't allow it to be a legitimate *Chorus*: No! Not when Aristophanes was the Father on't, and owns the Issue! Well, I can't produce the Mother, and therefore if one Side of the Genealogy won't satisfie, I must leave him. But I'm to blame for talking of these matters, for it seems I read no more of the *Plutus* than the *List of the Persons of the Drama*; why then, I had a notable guess with me, for I have

have abstracted the *Dialogue* for some Pages *View*, p. 39. together, as the Reader may perceive if he pleases : I think a little more Modesty would do this Author no harm.

My Inference from *Aristotle* (as oblique as survey. p. 263. it is) for the Continuance of the *Chorus*, I shall venture with his Exceptions, only observing that where he says the *Magistrates* giving the *Chorus*, means nothing but paying the *Actors* : He should have said the *Actors* in the *Chorus* ; for so *Aristotle* is interpreted by *Petittus* and *Goulston*. And whereas he affirms 'tis certain, Menander had no *Chorus* ; He should have given us something better than his bare Word for't, considering Menander is lost, and there's no appealing to the Author. If he argues, that Menander had no *Chorus* because his Imitator Terence has none, the Consequence is not good. For tho a *Chorus* is not to be found in the Remains of *Plautus* and *Terence*, yet *Dacier* is positive, that the *Romans* made use of it in Comedy, and mentions the *Fabulæ Attellanæ* for an Instance. He can't deny but that *Moliere* has reviv'd the *Chorus* in Comedy : But then he pretends the Poet was in his second Infancy, and us'd this Expedient only as Crutches to support the In- Survey. Ibid. firmity of his Age. But this Exception goes & p. 268. upon a Mistake, both in the Reason, and the History. First, *Moliere* was no such Decrepit Person, for he Acted in his *Malade Imaginaire* not many Hours before his Death : And, as I remember, the Writer of his Life

*Remarques sur
L'Art Poétique
D'Horace Tom.*

reports him not to have outlived his Four and fiftieth year. And then, *Secondly*, That the *Chorus* is no sign of a languid, declining Muse is clear from *Quintilian*, who prefers the Spirit, Vigour, and Elocution of the *Old Comedy* to that of the *New*. Now, the *Chorus* the Surveyor grants had always a part in the *Old Comedy*.

Survey p. 268. He would gladly know to what end I would have a *Chorus* in the English Comedy : To this I can only answer, That I am surpriz'd at his Question, having given him no manner of occasion for't.

P. 271. He goes on in his Defence of the Modern Comedy, and alledges, that the *success of Libertines is not given to the Licentiousness, but to the Wit and Sence, &c. which are predominant in the Character.* To this I answer,

First, That to make Lewdness Fortunate and Fashionable, is a dangerous Representation : For it takes off the Restraints of Shame, gives a Varnish to the Vice, and heightens the Temptation.

Secondly, Treating loose Characters with Sence and Respect, provokes to Imitation, and makes the Infection catching. Many People are more inclinable to talk Wittily, than to act Wisely. Now the Wit is generally not to be come at without the Libertinism ; for the Matter is so contriv'd, that the Sugar and the Ratsbane must go together. The Wit, I say, lies generally in Luscious Indecencies, and Outrages of Virtue and Reli-

Religion : 'Tis brisk only because 'tis bold,
and rather spits than sparkles : Its Spirits are
but Lees a little alembick'd, and like some
Wood it shines only in its Rotteness.

Thirdly, As to his Forgers and Pick-pockets p. 272.
he talks of, his Conveyance, I take it, is not
very clean. If he must make use of these
Gentlemen, let his Pickpocket be seated on
the *Bench*, let him appear with Figure and
Equipage, swagger in the *Court*, ridicule the
Judges, and banter the Laws ; and always
have a Pack'd Jury to bring him Honourably
off. Let but this be done, and then we need
not question but the Mystery of Cutting a
Purse would soon drop its ill Character, im-
prove into a Creditable Profession ; and it
may be, as much Studied as *Coke upon Littleton*.

I urged in the *View, &c.* That *Horace ha-* *View, p. 151.*
ving expressly mention'd the Progress of
Comedy, advised the Poet to form his Work
upon the Precepts of *Socrates* and *Plato*, and
the Models of Moral Philosophy ; and from
hence I infer'd, that by *Horace's Rule* the
Poet was oblig'd to Sobriety of Conduct, &c.

To this the Surveyor replies, That the *List*
of Qualifications mention'd by Horace, seem pre- *Survey, p. 273.*
par'd only for Tragick and Epick Poetry. His
Reason is, because the Business seems too pub-
lick, and too much rais'd for *Comedy*. But
under favour, there's no need of *Buskins* ;
For the Description descends to private Af-
fairs, to the Regards of Blood, and the Laws
of Friendship : Now these Duties, in the

*Institut. Lib.
10. cap. 1.
omnibus rebus,
personis, affecti-
bus, accommo-
datus.*

Judgment of *Quintilian*, were taught nowhere better than in the Comedies of *Menander*; where all the Offices of Life were run through, and every Relation adjusted. To this I may add the Authority of the Learn'd *Dacier*, who understands these Instructions of *Horace*, to relate to *Comedy*. (Tom. 10. p. 57.)

The *Surveyor* makes another little stand, and fences with the Distinction between *Moral*, and *Poetical Manners*; affirming, that *Horace* is to be understood of *Manners* only in the latter Sence. But by this Gentleman's favour, 'tis pretty plain, that *Horace* must mean both; To what purpose else should he recommend the Rules, and Writings of *Plato*, and *Socrates*? These great Men gave no Instructions about Poetry, unless to stand clear on't; Nor treated *Manners* in any other signification than that of Philosophy.

The *Surveyor*, who is extreamly eager to find Faults, and apt to make them, charges my *Account of Poetical Manners as deficient*. It may be so: However, 'twas sufficient for Purpose and Occasion. And besides, this place gave him notice of another, where there is a Description much as full, tho' not so tedious as his own.

I complain'd, as I had great reason, That the *Stage* made Women, single Women, and Women of Quality talk Smuttily: Here the *Surveyor* cries, *I run upon the wrong Scent*, argue too fast from the Premisses, and because Modesty

P. 278.

*View, p. 218,
219.*

Modesty is the Character of Women, misinfer, ^{Surv. p. 286,}
 that no Woman must be shewn without it. Yes,
^{287.} I stand by the Conclusion, That no Woman
 ought to be shewn without Modesty, unless she
 appears for Censure and Infamy, or, as
 Mr. Rymer speaks, *to be kick'd in Comedy*. And See *Defence*,
 even then, there ought to be a Regard to the ^{p. 10, 11, 16,}
Audience; and tho' the Character is foul, the
Language should be clean.

But to bring single Women, and Quality
 of that Sex, under these Disorders, is still
 more unaccountable. 'Tis a direct crossing
 upon Nature and Custom, and a breach of
 Manners, both Ceremonious and Poetick.
 For, do Virgins and Bawds Discourse in the
 same Dialect? Is there no difference between
 Ladies and little Prostitutes? Or, Is Rampan-
 cy and Lewdness the Character of Breeding?
 If not, why is Nature thus disguis'd, and
 Quality mismark'd, and all to the Disadvan-
 tage of Sobriety? But the Surveyor objects,
That tho' Courage is the Characteristick of the o- ^{Survey. p. 287.}
ther Sex, yet 'tis neither Solecism nor general Af-
front, to represent a Man a Coward. To this I
 answer,

First, That Courage is not reckon'd a
 Quality so essential to a Man, as Modesty to a
 Woman; The Expectation of it is not so
 general, nor the Failure so monstrous; and
 therefore his Instance is not parallel.

Secondly, There are some Circumstances
 and Conditions of Life, which tie this Qua-
 lification faster, and as it were incorporate it

to the Sex ; and that is Breeding, Quality, &c. And to argue upon his own similitude ; Tho. to represent Men sometimes as Cowards, may be no Solecism, yet to represent Hercules or Hector, such, would be great Impropriety. Now, Decency of Language is as much the Character of Gentlewomen, as Bravery is of Heroes ; so that to give a Lady the nauseous Liberties of a Procureress, degrades her in her Quality, and is both affronting and improper.

Thirdly, This Practice, as I have prov'd it, being frequent, and without Censure upon our Stage, is still more unpardonable.

Fourthly, I observ'd, that this Freedom was a Breach of good Behaviour to the Audience, of which he is pleas'd not to take any notice.

Survey, p. 290. The Surveyor urges farther, That the Vices of particular Women, are no Affront to the Sex in general ; But this Excuse, were it true, without Limitation, would not serve his Turn. For I have prov'd, That the English Stage have given the Women a Coarse Character in general, and play'd their Satyr upon the whole Sex.

View, p. 171, 172, 173. But before I proceed, I must not forget how the Surveyor takes occasion to tell us, That in *Survey, p. 283.* Plays the Characters are neither Universal nor general : His first Reason is, because Marks so comprehensive are the Impressions and Signatures of Nature, which are not to be corrected or improved by us. Now one would have thought

the Characters would have been the better for answering the truest proportion; and coming up to the Standard. This appears to have been Horace's Opinion, who recommends it as a Rule to his Stage Poet.

Respicere exemplar vite morumque jubebo *De Art. Poet.*
Doctum imitatorem, & veras hinc ducere voces.

That is, as *Dacier* interprets him, 'Nature is the right Plan for *Life* and *Manners*. And therefore a good Poet, who has a mind to bring a Covetous, or Ambitious Person upon the Stage, will choose to form the Image more upon Idea, than Example; and Paint him rather from general Notion, than particular Life,

Et veras hinc ducere voces.

For this is consulting the Original, and the way to 'give Truth, and Strength to the Resemblance. Whereas to draw from Particulars in the World, is, as *Plato* speaks, no more than a Second-Hand Likeness, and but Copying at the best. In Individuals a Quality is often cramp'd and disguis'd by other Passions, and does not strike out to its full extent: But an Idea considers the progress of Inclination, makes way for Fancy and Freedom, and gives a Character its just Compass and Distinction. And therefore those Images which are fit for Sight, should be taken from thence.

The Surveyor objects in the next place, That such comprehensive Marks give us no Idea of the Person Characteriz'd, but what is common to the rest of the Species, and don't sufficiently distinguish him. But the reason of this Objection stands upon nice Ground, and will be apt to run off into unwarrantable Practice : To keep the Character within the Crowd, is the most inoffensive Method. Indeed the Distinction ought not to turn upon Persons, but Things. The Quality should be mark'd, but not the Man ; and the Vice expos'd, without pointing at the Vicious.

For to descend to Particulars, and fall to Characterizing, is no better than Libel, and Personal Abuse. In short, the Poet should endeavour to abstract the Fault from the Subject, to hover in Generals, and fly at the whole Covey : For if he once comes to single out his Quarry, he discovers himself a Bird of Prey.

His saying the *Impresses, and Signatures of Nature, are not to be corrected or improv'd, and therefore not to be meddled with,* is a great mistake. For if these *Impresses and Signatures,* are any better than *Jargon,* he must mean the good and bad Qualities incident to Humane Nature. Now take them either way, and his Proposition is not true. For, First, People's Miscarriages are by no means inevitable. The Blemishes in Conduct, and Character, are the Consequences of Choice. The Faults of Nature in this fence, are none of her Necessities,

sities, and therefore very capable of Correction. And then, as for the Virtues, and noble Qualities, if they are sometimes heighten'd above Practice, where is the harm on't? Example does not reach up to the utmost extent of Power. And therefore if Nature was shewn to the best Advantage, and stretch'd to the length of her Capacity, the Pattern might be serviceable, and awaken to Industry, and Imitation.

We are now coming to the Parallel of the *Expressions*, and here the *Surveyor* gives in a Collection of *Smut* and *Prophaneness*, in which he pretends the Poets of *Greece* and *Rome*, are more Licentious than ours. He acquaints us besides, according to his Customary Flourishes, that he has some hundreds of Instances in Reserve. And yet after all, he desires the Reader to take notice, that he does ^{*Survey, p. 292.*} not charge these Passages as Faults, or Immoralities upon the *Antients*, &c. How careful he is not to fall foul on Debauchery? He seems afraid lest the Reader should mistake him for a Person that lay under some faint Prepossession of Modesty. Yes: The Pedantry of Virtue, and the Pretences to Religion, are uncreditable Qualities, and a Man must clear his Reputation of them as well as he can! He charges the Licentiousness of the *Antients* with Immorality! By no means! That would be *sour* and *Cynical* indeed! He understands himself better than to range *Smut*, and *Prophaneness*, under Immorality! Such

Such a Censure would recoil upon himself. If these Practices are Faults, then his whole *Book* is little better than a Defence of Lewdness, and a Plea for Irreligion. The truth of this Imputation, tho a severe one, is very evident : For having brought several gross Instances of Indecency out of *Plautus*, he justifies the Imitation of them ; And roundly affirms, That since *Antient*, and *Modern Poets*, *ought to be govern'd by the same Laws*, 'tis but reason, that one as well as 'tother, should be allow'd the benefit of them : That is, the benefit of Smut and Lewdness. Thus the *English Dramatists* are brought off without the least Blemish or Blot in their Scutcheon. But here's more Comfort for them behind : For he is pleas'd to affirm, That if the Passages of the *Antient Poets* were compar'd with those produced by me out of the *Moderns*, the comparative Rudeness, and Profaneness of the latter would vanish. And yet he takes particular care to inform the Reader, That he does not charge the *Antients* with any Faults, or Immoralities upon this score : Adding withall, That the *Moderns* ought to have the Benefit of the same Liberty. From whence 'tis plain to a Demonstration, That this Author has given the Stage a greater Latitude, and prompted them to an Improvement in Distraction. They may, it seems, lard their Plays thicker with Obscenities, discharge their Oaths faster, and double their Blasphemies. Well ! I perceive Wickedness would have a glorious time on't under this Surveyor !

But is he sure after all, that *the Antient and Modern Poets, as Poets, are to be govern'd by the same Laws.* Is there no difference between the Doctrines of Heathenism and Christianity? Are the Objects of Worship the same in both? And are Knowledge and Ignorance to be treated with the same Allowance? I thought the *Modern Poets*, as well as other People, had been under the Jurisdiction of God Almighty, and tied up to the Laws of the *Gospel*. But it seems the Stage is all *Franchises*, and Privileg'd Ground: The Muses have a particular Exemption, and the Christian is dispenc'd with by the Poet. This is the *Surveyor's Reasoning*. However, to give him his due, he has formerly been not altogether of this Opinion. For elsewhere he tells us, That *the main business of a Chorus is Survey.p.268, cut off by our Religion*, which is the reason we ^{269.} *have no Hymns nor Anthems sung upon the Stage*, but make use of Smutty Songs in stead of them. I find then by his own Confession, that the change of Religion has some Influence upon the Stage: This was his former Judgment, but he improves by Writing, and his last Will must stand.

The *Surveyor* in his *Parallel*, blackens the *Antients* most unmercifully, and swells their Charge beyond all Truth and Proportion. This is done to make the *Moderns* look the more tolerable, and keep them the better in Countenance. But a little Pains will serve to wipe off most of the Spots, and restore them

them to their Complexion. And here I can't help observing, That let the Antients be as faulty as may be, the Surveyor should by no means pretend to discover it : For he has already fully acquitted the Greek and Roman Dramatists of all Imputations of Indecency, and roundly pronounced, That tho' the Mimi were scandalously Lewd, the Drama was not at all. But to return :

Survey. p. 23,
24.

Survey. p. 293,
24.

p. 294.

p. 295.

p. 295.

Before he draws out upon the Old Poets, he endeavours to defend his Ophelia. And here he tells us a long Story, how warrantable *Survey.* p. 293, her Love was, how artfully manur'd, and strongly forc'd up ; And by his Description, one would think he was raising a Muskmelon. But then, as ill Luck, and the Poet would have it, her Humble Servant Hamlet killing her Father by mistake, and counterfeiting Madness, ruined all. This Misfortune must needs make horrible Convulsions in a Mind so tender, and, as the Surveyor Compliments the Ladies, in a Sex so weak. Well : Her Father was kill'd, &c. But, what then ? Must she needs Lament in Smut, and pay her Respects in Distraction ? Are Luscious Expressions the Natural Effect of Deep Sorrow, and can't she appear Tender, without being Rotten ?

However, to do the Surveyor right, he has produced the Exceptionable Lines, for 'twas the Song which I complain'd of. And this, if you'll believe him, is so innocent, that there's no fear of offending the Modesty of the most Chast Ear. I'm sorry he seems to have lost

lost the very Notion of Decency. He's more to blame for *transcribing*, then *Ophelia* was for Singing this Ditty, because he wants her Madness for his Excuse. Now 'tis but an untoward Business, when a Man is tho worse for being in his Wits.

But now the *Surveyor* is come to his Dissection of the *Old Poets*: And here his Reading upon the Body is admirable; and to magnifie his Skill, he spies out more Diseases then e're the Patient died of. He often arraigns an Innocent Expression, and when 'tis not so, his Paraphrase is much grosser than the Text. For 'tis generally his way when he lights upon a sore place, to make it much worse for the Dressing. However, he seems to have gotten a very agreeable Subject: For his Ink flows amain, and his Invention grows very copious: He seems to Swim at his Ease, and his Fancy plays down the Stream, and tumbles in the Mud, with great Satisfaction.

He begins with *Sophocles's Antigone*: This Lady he pretends makes some Intemperate Discoveries, and does not keep up to the Decencies of Sex, and Condition. To understand something of the *Fable*, this *Antigone* was by King *Creon* her Uncle, sentenc'd to be shut up in a Cave, and starv'd to death, only for burying her Brother *Polynices* contrary to the King's Order: She was likewise contracted to his Son *Hæmon*. Now, tho she had stood firm against the Menaces of *Creon*,

Creon, and shewn her self Brave and good Natur'd to an extraordinary pitch ; yet when she comes to be led to Execution, her Fortitude gives way a little to the Tenderness of her Sex ; she breaks out into some natural Starts of Concern, and according to the Custom of that Age, and the Eastern Countreys, * laments her dying young and single. But she makes a shift to govern her Language, and keeps her Passion from boiling over. I shall transcribe his most serviceable Line, in which she Complains of the Disappointment of her Fortune, and that she must go off.

* *Judg.* 11.
v. 37.

* Αλεκτρον ἀνυμένανον ἔπει τῇ γάμῳ
Μέρθρον λαχθόσαν.

That is, that she must die single, and be cross'd in her Love with *Hæmon* : Upon Survey, p. 300. whom, tho the Surveyor overlook'd it, 'tis plain she had settled her Affection. For when *Creon* threatned to break the Contract, she discovers her Regards to *Hæmon* in a very intelligible, tho decent Expression.

Ω φίληθαί μου, ὡς σ' ἀποιῆε πατήρ.

His next Instance is *Electra*, who goes a little upon the Complaint of *Antigone*.

Survey. p. 301.

* Ατεκνό-

Τάλαιν ἀνύμφευτον θεῖν. οἰχεῖ
Δικρυοῖς μυδαλέας

This

This Lady, we must understand, had seen her Father Murther'd, by her Mother and *Hegisthus*; She was likewise ill treated in the Family, and had no Body to take care of her Interest, and make good the Expectations of her Birth: She had none but her Brother *Orestes* to depend on, and his long absence made her afraid she was forgotten. In short, she was impatient for his return, and seems rather to wish for Protection and Revenge, than a Settlement. And were it otherwise, the Expression is perfectly inoffensive. And thus Sophocles stands disengaged without difficulty; And had the English Stage been thus reserv'd, they had sav'd me the trouble of a whole Chapter.

As for *Heschylus* the Surveyor does not so much as offer at him; so that there's Two of the Three Greek Tragedians secur'd. But

Euripides is now set to the Bar, and terribly handled for giving this Line to *Polyxena* when she was going to be sacrificed. *Survey. p. 301.*

— Ἀπειμι, δὲ καὶ τῷ
Ἄννυφῳ, ἀνυψίστῳ ὅτι μὲν οὐχ θέλω τούτην.

That is, she was going to die unmarried, and without being dispos'd of according to the Privilege of her Condition. This Complaint is in the Surveyor's Aggravation very unreasonable. He grows very Tragical upon the occasion, taxes the Princess with *Incontinence*, meanness of Spirit, and an intemperate

Survey. p. 302.

rate desire of engaging with the Conquerour of her Country, tho at the disadvantage of being his Slave. But this Lady is wrong'd by the Surveyor, the Case is misreported, and, as it sometimes happens, the Indictment is set forth with a great deal more noise than Law. Let the Lady speak for her self. Now

Eurip. Hec. Act. 2.

in this very Scene, she laments the Misfortunes of her Family ; and lets us understand, that her Birth gave her just Pretences to be dispos'd of to a Monarch : But now the Ruine of her Country had chang'd the Prospect, and made Marriage her Aversion : She could now expect nothing but that some little Slave should be forc'd upon her.

Λέχε τί τάμα Αθλός αὐτοῖς ποδέν
χεγνεῖ, περίννων περι δεινής εἰσινένε.

*Eurip. p. 13,
14.
Ed. Cantab.*

And therefore she goes boldly to the Altar, congratulates her Murther, and is pleas'd with the Rescue of Death : She is glad not to survive her Greatness any longer ; and says, Life is over-purchas'd upon the Terms of Ignominy. In a word, she is so far from deserving the Surveyor's Censure, that when she comes to the Block, she makes Decency her last Care, and expires in the Character of her Condition.

Ibid. p. 20.

Πολλοί περινόις εἴτε εὐχήμενοι πεσεῖν.

The

The Surveyor is now for persecuting her Sister *Cassandra*, and one would almost think, that he had, like *Juno*, a spite to the whole Family.

This Lady he blames for being too forward in discovering her Satisfaction at the ^{Surv. p. 305,} 6, 7. News of her Match with *Agamemnon*; but,

First, Here is not so much as the least Exceptionable Expression; but the Language is inoffensive to the most exact Niceness: And therefore he has blackn'd the Page with Greek to no purpose.

Secondly, *Cassandra's* forwardness to comply proceeded purely from her Revenge. Being in a Prophetick Fit, she foresaw this Match would prove fatal to *Agamemnon* and his whole Family. And tho' she knew her self was shortly to be Murther'd, yet the prospect of revenging her Country, and destroying her greatest Enemies, made her run into Transport, and desire her Mother to Congratulate her Happiness.

Κτενῶ ἢ πρὸ δυτῶν, καὶ τηπερθῆσθαι με,
Ποιῶς αὐτελόων καὶ πατέρος λαζαστού εμε.

Troad. p. 145.

And after having enlarg'd upon the Misfortunes of the Greeks, and shewn how gloriously the Trojans died in the Defence of their Country, she perswades *Hecuba* not to afflict her self; for now, says she, I am going to make the General a full Return, and to finish his Ruine.

Ibid. 146.

— Τος γας ἔχεις εἰμοι,
Καὶ τοι, γάμου της εἴμοις θαρσεῖσθαι.

Survey p. 306.
308.

But *Cassandra*, in the Surveyor's Opinion, should not have been so forward to rush upon her own Dishonour. To clear this, we must understand, that *Cassandra* was under extraordinary Circumstances : she was possess'd both by *Apollo*, and a very Governing Passion besides : Now 'tis no wonder if the Transports of Prophecy and Revenge, should make her a little overlook other Considerations. But this Reason apart, it does not appear that *Cassandra* was forc'd upon any Dishonourable Engagement ; For the Favour of a Prince was not, as *Talthybius* tells her Mother, un-reputable at that time of day. *Polygamy* was then the Practice of several Countreys, and particularly the Custom of her own, as appears from the Discourse between *Hermione*, and *Andromache* *.

* Androm. p.
301, 302.

As for old *Hecuba*, I confess *Euripedes* has given her a Luscious Expression to make her Interest with *Agamemnon*. But then it does not come up to the pitch of Scandal of many Passages of the English Stage : 'Tis meer Bashfulness to some of their Songs, and Courtship : And thus out of Nineteen Plays in *Euripides*, the Surveyor has made a shift to furnish one passage out of Order. But instead of producing One out of Nineteen, I could return him Nineteen out of One, from the *Moderns*, were it convenient. But

But as the *Surveyor* reports the *Cafe*, *Euripi-
des* has somewhat farther to answer for.
Tis true his Tenderness is such that he refu-
ses to give in particulars ; but the Reader is
referred in general to the exceptionable Plays.
Well : *Dolus latet in Generalibus* is a true say-
ing. The *Surveyor* has hid himself in a Fo-
lio, and now is safe enough : He loves like *Virg. Aeneid.*
Cacus to make a Smother in his Cave, to con-
ceal his foul Play. Indeed I think the Smoke
is his best Defence, and the finding him out
the hardest part of the Enterprize. To come
up with him.

His Instance in *Hermione* and *Andromache*, *Surv. p. 312.*
is altogether short. They chide, 'tis true, a little *Androm. p.*
too warmly for their Quality, if we Breed *301, 302, 303.*
them by our own Times ; but nothing foul
or disorderly passes between them : And as
for *Creusa*, his quarrel with her is nothing but
ill-will : For she does not in the least run her
self a ground in her Story, but relates her *Jon. p. 317,*
Misfortune with great reservedness. Neither *333, 334.*
does her Son *Jon* put any uncivil Question *P. 351.*
to her. His Modesty is very defensible, if
not his Manners : Tho' even in this latter re-
spect the young People upon the Stage are
now more free with their Parents than this
comes to. And lastly, *Electra* is innocent of
the Accusation he brings against her. 'Tis
true, she encourages *Orestes* to kill his *Mother*,
but then she stands clear of Indecency, and
says nothing in that respect, misbecoming
her Character : So far from that, that she
I 2 won't

won't so much as mention the Debaucheries of *Hegystus*; no not when she was recounting his other Villanies, and triumphing in his being Dispatch'd. She runs over his guilt in Murther and Injustice, but when she came to his Lewdness, she cuts off her Story, and declares it, no fit Subject for a single Lady.

Electr. p. 427, "Α δ' εἰς γυναικίς, παρέστησε τὸν καὶ τὸν
428. Λέγειν, σωμόν, γνοεῖν τὸν δὲ αὐτοῦ σπουδαῖον.

The Greeks being now dismiss'd, *Seneca* Surv. p. 314. comes on for another Hearing. And *Phædra* in *Hippolitus* is pitch'd upon for a Character of Misbehaviour : But the Surveyor knows I excepted against her Management my self; And censured the freedom of her Discovery, only with this abatement, that her Language was under Discipline : And that the latter part of my assertion was no less true than the former, will easily be understood by any one that reads the Poet in himself, and not in the Surveyor's Paraphrase. But it seems the Nurse runs over in her Expression, and does not suit her Language to her Advice; And here the force of the Charge lies all in one Word, (for the rest is only for show;) In an answer to which, we may observe that Words don't always keep close to their first Signification; but grow sometimes the worse for the wearing: And that the Old Romans had an Idea different from the Surveyor's, in the Express-

Expression under debate, appears sufficiently from St. Hieroms Epistles, who uses it without scruple.

Epist. advers.

Helvid. §

alib.

View, p. 25,

I observ'd that we had no Courting in *Seneca*, except in the *Hercules Furens*, where the Tyrant *Lycus* addresses *Megara* very briefly, and in modest remote Language. This the Surveyor does not deny; but then he pretends to give an Instance of *Lycus's* Misbehaviour to *Amphitrio*, I shall transcribe his Quotation for the Reader.

Jovi dedisti conjugem regi dabis.

Et te Magistro non novum hoc disset Nurus, *Here. Fur.*

Etiam viro probante meliorem sequi;

Sin copulari pertinax tredis negat,

Vel ex coacta nobilem partum feram,

Now am I at a loss to what purpose these fine Verses were cited. It must be for the Learning in the Language. Yes: He may possibly, like some Patients, fancy the Phy-sick Works much the better, for the *Latin* in the Bill.

But he goes on with wonderful Courage, as if he was resolv'd to swagger the Reader out of some part of his Sences: *If these Allowances*, says he, *may be made*, (meaning for the last Citation) *I le engage to prove, there never surv. p. 319.* *was an immodest thing said upon the English Stage.* Certainly this Author has a Tast peculiar to himself! One would think he should be better Read in Smut, by his Talent in

Writing it. I'm afraid this Ignorance is all affected : And that he has gotten the trick of shrinking up his Understanding, as they say some Beggars do their Arms upon occasion.

Survey, p. 319. He tells me, *I forgot the shameful solicitations which Phrædra us'd to corrupt Hippolytus.* He knows I took notice of Phrædra's Irregular Freedoms, but then, tho her *Solicitations are shameful*, they are not Smutty. He would perswade the Reader, that Seneca's *Agamemnon* is stock'd with Curiosities of this kind. And yet there is but one Line which looks the least that way : and that is *Clytemnestra's Reproach to Ægyptus*, in which she tells him, That his Lewdness was the only Proof of his Manhood.

Agam. Att. 2. Quem venere tantum scimus illicita virum.

Now this Rebuke is so comparatively Civil, that were it in some of our Plays, the Modesty of it would almost put it out of Countenance, and kill the Expression.

The Surveyor has hitherto found but small Returns from his Enquiry. He has rang'd over a great deal of Ground, and Quarter'd the Fields of *Greece and Italy*. But all this Questing has sprung but very little Game. However, he seems extreamly busie, and by his motion would make you believe every Butterfly was worth the setting. Whoever, says he, *consults the Passages amiss in Sophocles or Euripides, or Censures with the Allowances*

Survey, p. 313,
319.

lowances made to Seneca, will find the most exceptionable Passages in our Poets, whether Comick or Tragick, very excusable upon a fair Construction.

The *Moderna*s compar'd with the Greek Tragedians and Seneca, in Point of Decency, and Sobriety of Language ! He may almost as well compare Aristophanes with Terence, and the Sixth *Aeneid* of Virgil, with the Sixth *Satyr* of Juvenal. The *Moderna*s ! who not only glance, but dwell upon an ill Subject, bandy it between the two Sexes, and keep it up to shew their Skill in the Exercise. Yes : They love to flourish upon Lewdness, to refresh it with Repetition ; and beat it out into Length and Circumstances. Sometimes to distinguish a foul Thought, they deliver it in *Scripture Phrase*, and set it in Gold to make it sparkle the better. In short, they omit nothing to explain the Mystery, and cultivate the Interest of Debauchery : Nothing that may fortifie the Poison, and make it more Poinant and Palatable. To lay their Disorders before the Reader, were the Sight proper, would swell into a Book, and be a tedious Undertaking. 'Twould be Infamy of Bulk, and Voluminous Distraction ; not to be scan'd by the Line, but weigh'd by the Pound. Such Plays are much more fit for the Solemnities of *Flora* and *Ceres*, than the Entertainments of those who are *Baptiz'd*. 'Tis almost pity they han't a set of *Pantomimes*, to do justice to the Subject, and Dance up to the Spirit of the *Dialogue*.

Survey, p. 327, The Surveyor pleads for a Distinction between
328.

the private Sentiments of the Man, and the publick ones of the Poet, and that the Liberties of a Character ought not to be laid to the Charge of the Dramatists that represents them. This Author must think his pleasure, but *Quintilian* was of another mind; who lets us know, that

Afranius, a Vicious Comick Poet, discover'd

* *Mores suos fas-* his Practice in his Plays. * Indeed nothing
sus. Instit.

Orat. Lib. 10.

cap. 1.

is more natural than for a Man's Fancy to flow into his Ink, and when he can, to make his Business his Diversion. Farther: A Poet that writes loosely can never be excus'd, for this is done either out of Inclination, or Interest: If the first, he's a Person of no Sobriety, if the second, of no Con-

Defence, p. 10, science: As for the Plea from the Nature and
11, &c. Propriety of Characters, 'tis answer'd already in my Defence, but the Surveyor was resolv'd to jog on, and overlook it.

Surv. p. 328.

The Surveyor in his Examination of *Plautus*, says, I may blush for my Defence of this Poet, for affirming his Censurable Passages are very moderate, as the World goes, and that several of our single Plays shall far outdo all this put together. Now tho' this may be true in the compass he has given it, yet 'tis much more than I affirm'd. But this Author, according to his custom, has extended my Assertion to the whole Works of *Plautus*, which relates only to the Misbehaviour of Women. And in this sense of the Comparison, I still defend *Plautus*, and in Proof of the Point

View, p. 16.

appeal

appeal to the *Old Batchelour*, the *Soldier's Fortune*, and several other English Plays.

The Surveyor opens the Case farther against *Plautus*, and presses the Particulars of the Charge. And first his *Amphitruo* is loaded with a heavy Accusation. But the best on't is, here's a mistake of the Person, which is enough in all Conscience to quash the Indictment. That Rankness of Language which the Surveyor charges upon *Plautus*, is all *Interpolation*, and belongs to another Author. Now as the Poet has no reason to answer for what does not belong to him, so these *ungenuine Additions* were particularly excepted by me. My Adversary, if he writes a *View*, p. 18. wake, must needs know these decent Quotations were nothing to his purpose. But possibly the Nosegay was made up, for a Curiosity to the Reader, and to oblige his own Smelling; And to make *Plautus* amends for giving him more then his due, he's resolv'd to take something from him: For at the latter end of *Amphytrio*, he slides away the word *facere*, * which quite alters the fence, and makes *Compliance* sound up to obscenity. But this is no wonder, for I observe the Surveyor is mightily light-finger'd this way, and generally steals off the Modesty of an Author. And to aggravate the Theft, the Motive is more Malice, than Necessity: For he does not filch, to make use of his Neighbours Goods, but to destroy them.

*Mea vi subacta
est facere.*

*Amph. Act. 5.
Sc. 2.*

His Objection against the Morality of the Dialogue between *Demænetus* and *Argyrippus* in the *Afinaria*, is out of the Question : I warranted no farther than the Expression, nor that neither, but with reference to the *Moderns*.

His next Instance is in the *Curculio*, where *Phædromus* and *Planesium* salute each other too eagerly : It may be so ; But then we may observe, they had not seen one another for some time, and the Visit was made with difficulty : And under such Circumstances, had they been both of the same Sex, they might have discover'd some Affection extraordinary. However he can't say the Expression is foul, and if it was, 'tis a Slave that speaks it, and so nothing to his purpose.

Mer., p. 16.

Mer., p. 17.

Sæc., p. 334.

To shew the Comparative Modesty of *Plantus*, 'I took notice, that the *Slaves* and ' *Pandars* who had the greatest Liberty, sel- ' dom play'd their Gambols before Women ; ' that there are, as I remember, but four In- ' stances to the contrary ; and that even there, ' the Women these Men discourse with, are Two ' of them *Slaves*, and the third a Wench.

Here he is sorry for my want of Memory, but I have much more reason to condole with him for the loss of his own. For *Olympio*, upon whom he would make his Advantage, will do him no service, the Liberties of this Slave in the *Casina* are expressly barred both by Name and Play, and stand first in the List of the Exception. I grant *Cleofrata* urges

Olympio

Olympio to tell the Story, but then tho the *View*, p. 17. Drift of her Fancy may be amiss, the Complexion of her Language is bright, unless in one Line, which, if not interpreted to her Ignorance, is no more then a double *En-survey*, p 337. *tendre*. Artemona's Allegory in the *Asinaria* is somewhat less offensive than this, tho none of the most reserv'd. Thus he has made a shift to muster up two exceptionable Sentences of Women of some Consideration in *Plantus*. But alaſſ ! What are these to the repeated and Luscious Freedoms of *Elvira*, *Spanish-Friar*. of the Ladies in the *Country Wife*, of *Belinda*, *Old Batch*. and *Lady Plyant*, of *Narcissa*, and *Lady Double-Dealer*. *Dunce*. *Fool in Fashion*. Not to mention a great many others. *Soldiers Fortune*. Here the Weeds are extreamly rank, and thick set: And were they worth the gathering, the Reader might be plentifully furnish'd for a little pains.

The Surveyor has something farther with *Artemona*, and pretends her *Frankness* gave her Slave *Parasitus* the boldness to put a very unoward Question to her. 'Tis this,

Possis si forte accubantem tuum virum, con-
spixeris,
Cum corona amplexum amicam si videoſ cog-
noscere ?

Of these Lines he gives a foul and mistaken Translation, and which is clearly confuted both by the *Text* and *Notes*. Every body knows Beds and Garlands were for Eating and Pub-

Publick Entertainment. And then *Gremio jacuit nova nupta mariti* was usual enough: This was somewhat of the Case of the Husband *Demenetus*, who was discover'd at Supper with his Son, and his Wench. And that the Appearance was fair, is evident from the Slaves Advice to his Mistress: He desires her to stay a little for Information about their Behaviour:

Paras : Hem tibi Hominem : Art. perii !

Par. paulisper mane.

Ancupemus ex insidiis clanculum quam rem gerunt.

*Afinar. Act. 5.
sc. 2.*

And upon the immediate progress of the Story, the old Man, the young one, and the Woman, Drink, and Discourse all together.

I observ'd farther to the Advantage of *Plautus*, That 'his Men who talk intemperate-
ly are generally Slaves, adding, that
' I thought *Dordalus* the Pander, and *Lusit-*
' *teles* a young Gentleman, were the only
' exception: And this latter was only guilty
' of one over airy Expression. But it seems
the *Surveyor* is somewhat sharper at these En-
quiries, and after his rummaging over 20 Co-
medies has catched *Periplectimines* tripping in
one Word; and that too used by way of
reproof. Now, that the Expression, tho out
of order, is not so gross as he would repre-
sent it, appears from *Lambin's Note* upon the

Mil. Glor. Act.

S.

Epilogue

Epilogue to the *Captivi* : And from Chremes's Reprimand of *Clitipho* in *Terence*. * To con-^{* Headon. Act.} clude this Matter, what *Periplectimenes* speaks,^{3. S. 3. Ed. in usum Delphin.} the Hostess in *Bartholomew Fair Acts*, and that, I take it, is somewhat more foul, and expressive.

Once more and *Plautus* is dismiss'd. I affirm'd, that this Poets Prologues and Epilogues ^{View, p. 17.} were inoffensive. This the Surveyor confesses is a great Point, but seems to think it can't be carried. But here the Reader may please ^{Surv. p. 340.} to observe, that the Dispute turns only upon Indecency of Language, for I never intended to vouch the Doctrine, and Morals of *Plautus* : And thus the Epilogue in the *Asinaria* is nothing to the Surveyor's purpose, being perfectly clean in the Expression. As for the E-^{Survey. p. 342.} pilogue of the *Captivi* 'tis all in Defence of Virtue, as well as the Play ; And the *Actors* ^{P. 343.} urge their Modesty, as an Argument for Favour to the Audience. 'Tis true they plead their Merit in one ungovern'd Expression ; to which, in the Case of *Periplectimenes*, I have spoken already. His remaining Ob-^{Surv. p. 341.} jection is against the Epilogue in the *Casina*. And here I grant the Principle is ill enough, but that is foreign to the Question. But for any other Objection, I can't perceive the strength of it. For, as to the last Line, upon which I suppose he founds himself, this Sentence seems rather to contain an ill Wish, and a Menace of Disappointment, than any thing else. * Besides ; As to Debauch't Principle,^{* Vid. Donat. in Loc.} the

the Prologue to the *Plot and no Plot*, is as bad as 'tis possible, and over and above much more scandalous in Language, than the Epilogue to *Plautus's Casina*; In which the Disadvantage is shaded, and the Expression made more remote.

And can the Surveyor now find in his Heart to compare the Prologues and Epilogues of *Plautus* with those of the *Moderns*? * Is the Decency and Complexion the same in both? A Man must have a great Command of his Blood, to affirm this without Blushing; And be almost as much a Master of his Face, as he is of his Conscience.

As for *Terence*, he is so Staunch and Regular, that there's no meddling with him: No, The Surveyor does not think fit to attack this Poet; but leaves him as a standing Reproach upon the *English Stage*.

I must now follow him in his Remarks
Survey, p. 344. upon the *Chapter of the Abuse of the Clergy*.

And here his Spleen against the Church disorders him extreamly, and indeed almost throws him into Fits. He would gladly say something to purpose against the Clergy, but the Subject fails him. This makes him rail most unmercifully; for Spight and Impotence together are generally very Clamorous and Impertinent.

To shew the unreasonableness of the Stage-
View, p. 127. Scurrilities upon the *Clergy*, I endeavour'd to make out the Right this *Order* had to Regard, and fair Usage.

First,

* See *View*,
P. 13.

First, Because of their Relation to the Deity, where I observ'd that Christian Priests are the Principal Ministers of God's Kingdom : They Represent his Person, Publish his Law, Pass his Pardons, and Preside in his Worship.

I thought these things had been so plain that they needed no confirmation, but since the Surveyor contests the Point, I shall briefly make it good. Now, I desire to know of the Surveyor, what it is to Represent another? Is it not to be his Agent, and to Manage his Affairs by virtue of his Authority? And does not the Priest Seal Covenants in God's Name? Does he not Baptize by Commission, ^{St. Math. 28.} and Exercise part of that Power which our ^{19.} Saviour had upon Earth? The Surveyor's Ob- ^{st. Job. 20.} jection upon this Head is amazingly ridicu- ^{21.} lous: For by his reasoning no Man can Represent the Person of God, without being pos- sessed of the Divine Attributes, and able to su- ^{Survey. p. 346.} stain the Figure of Omnipotence. As much as ^{347.} to say, That a Prince can't send another as his Ambassadour, unless his Person, Prerogative and Appearance, is equal to his own. And therefore if the Ambassadour falls short of his Master in the Advantages of Body, or Mind, in the Extent of his Dominions, or the Magnificence of his Retinue; If any thing of this happens, let the Credentials be what they will, the Characters it seems sinks, and the Representation becomes impossible. This is strong Reasoning, I confess, for it al- most

most argues the World in Pieces. At this rate Princes must Travel to keep the Peace, and Transact all their Matters by Interview, and Personal Visit : For a *Plenipotentiary* is a dangerous thing : They can't prefer a Subject to an Embassay, without communicating their Royalty, and making an Equal to themselves. And thus the *Surveyor* has gone a great way towards breaking the Correspondence of *Christendom*. Farther, I thought the *Surveyor* would have allow'd *Angels*, at least, for their Name sake, to have Represented God almighty : But by this Reasoning *Michael* himself is struck out of Capacity, and the highest Order of Spirits unqualified for the Office : For no Created Being has any of the *Divine Attributes*, nor which is more, can have them.

Survey, p. 347, He says the Regards that I insist on for the Priesthood, belongs to *the Governours of the Church*. Now, tho he mayn't know it, Priests are Governours, within their Precinct ; They have *Regimen Animarum*, the Guidance of Souls, and the Concerns of Eternity in their Care, and that one would think were none of the least Interest of the Parish. I grant *Theatrum* is a hard Word to construe, but I fancied the *Surveyor* might have known the *English* of *Rector* well enough. By this time, I hope, the *Representation* may be allow'd. But then as to the Authority of publishing the *Laws of God*, passing his Pardons, and presiding in his *Worship*, these Privileges, he says, were peculiar to the Apostles. But his Affirmation apart,

part, the Holy Scriptures teach us, That *the People are to seek the Law at the Priest's Mouth, for he is the Messenger of the Lord of Hosts.* Malach. 2. 7.
Art. 37.

And the Church of England in her Form of Ordination gives the Priest Authority to preach the Word of God, and to Minister the Holy Sacraments; And which in her Articles she de-St. Joh. 20.
21, 23.

nies to belong to the Supream Civil Power:

And as for the Power of Passing Pardons, and giving Absolution, 'tis founded upon that Solemn Commission given by our Saviour.

As my Father hath sent me, even so send I you, whosoever sins ye remit, they are remitted unto them, and whosoever sins ye retain, they are retain'd. And can any one imagine that Words so plain in the Expression, and so solemn in the Occasion, are void of Weight and Signification? Not to mention the right they imply of Admitting into the Church, and Excluding from it; Not to mention this, they must amount to this Meaning at the lowest, That those who neglect this Ordinance of God, and refuse to apply for Absolution to Persons thus Authoriz'd, shan't have their Sins forgiven, tho otherwise not unqualified. And thus, to put a resembling Case, a Malefactor can't have the benefit of the Prince's Pardon unless it passes the Seals, and runs through the Forms of Law. And that this Power was not peculiar to the Apostles, but design'd for a standing Advantage, and settled upon the Successions of the Hierarchy; is plain by the Doctrine, and practice of our

own Church: For at the Ordination of Priests the Authority of Remitting and Retaining Sin, is confer'd in the same Words, *Whosoever Sins ye remit, &c.* And in the Office for the Visitation for the Sick, the Priest making express mention of his Authority from our Saviour, absolves the Penitent from all his Sins, in the Name of the Father, the Son, and the Holy Ghost.

And as this Authority of the Priest is thus fully maintain'd by the Church, so 'tis no less acknowledg'd by the State: For the Book of Common Prayer, with the Form of Ordination, &c. stands upon a bottom of Law, and has Two Acts of Parliament to defend it. For tho the Spiritual Privileges of the Priesthood are independent of the Civil Magistrate, yet the Statutes above-mention'd imply an Assent to the Charter deliver'd by our Saviour, and are a fair Acknowledgment of the Power. And thus, the Surveyor, to make a Blow at the Clergy, has charg'd through Gospel and Law, contradicted the Bible and the Statute-Book, and fallen foul upon the Highest Authority both in Church and State.

Survey. p. 348. But still he questions, whether the Commission of every Christian Priest be of equal extent and validity with that of the Apostles. I grant the first part of his Proposition: That the Apostles had peculiar Advantages in their Authority, and that their Jurisdiction was larger than that of succeeding Priests, or Bishops either, is not denied. But tho' their Com-

1 Eliz.
14 Car. 2.

Commission was larger, 'twas not more valid than that of the present Priesthood. For this stands upon the Authority of the *New Testament*, upon the Credit of undoubted Succession, and the known Practice of Christendom for almost Seventeen hundred years together. What, tho *they are not call'd immediately by God himself, nor endued with Supernatural and Miraculous Faculties*, does this affect the Credibility of their *Credentials*? I suppose Princes are the Ministers of God, and deputed to Govern under him; And must the Proof of their Commission depend upon *Miracles* and *immediate Designation*? Must they be proclaim'd from the Clouds, and Anointed by an Angel from Heaven? And are not their Subjects to own them till they can make out their Title by Supernatural Evidence; by the Gift of Tongues, and raising the Dead? The absurdity of these Consequences may inform the *Surveyor*, that there's no need of a Miraculous *Credential* to prove a Delegation from Heaven.

The *Surveyor* in stating the Difference between the Ordinary Priests, and the *Apostles*, makes several Mistakes: And were he in the right, the Dispute is foreign to the Controversy. He affirms the *Apostles Doctrine* had *no other Evidence than their own Affirmation and the Works that they did*: Yes: They had moreover the Completion of Prophecies, and the Agreement of the *Old Testament*; And these Corroborating Circumstances, were ex- Survey, p. 349.

P. 349, 350.

treamly considerable. He goes on, and alledges in abatement of the present Priesthood, That Persons of this Order *have no natural Gifts above other Men, to warrant a Pretence to an extraordinary Mission.* Is the Bounty of God then confin'd to Privileges of Nature? Or, Is he not at liberty to chuse what Officers he pleases? I conceive the *Surveyor* won't deny this. Had the Apostles then any of these Advantages above others? so far from that, that they seem rather to fall short of the common Standard. Their Apprehensions at first were very heavy, and their Reason check'd by a low Education. And which is more, they were rather chosen for these Disadvantages: For this made their Doctrine the more unquestionable, and the Evidence of their Inspiration the greater. To see such unpromising Persons so Wise in their Discourse, so Wonderful in their Actions, and so Unusual in their Success, must needs convince the World that God was with them. And thus the *Surveyor's Assertion* is false both in Fact, and Reasoning.

His saying, That this Commission of the Apostles and their Successors, expir'd upon the Conversion of Princes to Christianity, is a great mistake: The Church is still Independent, her Authority unalterable, neither is she in Things purely Spiritual, *subordinate* to the Civil Power. This Truth I have elsewhere proyed at large, and thither I refer the Reader.

The

The Surveyor in speaking to the Importance of the Priests Office, would not allow him to preside any more in Gods Worship, than a Clerk in Parliament presides over the House, because he ^{Survey. p. 357.} reads the Bills, and Petitions to them. It seems then the Relation of the Priest, and the Congregation, is the same with that of the Clerk to the Parliament. What would this Author be at? Does he mean, that when the Priest reads the Bible, the People may Debate whether it shall pass or not, and divide into Yeas and Noes, about saying Amen to the Lord's Prayer. One would think by his worthy similitude, that the People went to Church to be Worship'd, and that the Liturgie was only a Parcel of Humble Petitions put up to the Parish.

The Surveyor is extreamly desirous to have ^{Survey. p. 356.} a Religious Character expos'd on the Stage; ^{Defence, from} But against this Liberty, I have given my ^{p. 66, to p. 80.} Reasons at large; which when the Surveyor ^{view, &c.} has replied to, he may possibly hear farther from me.

My Adversary is now upon arguing against the Plea of Prescription, and would gladly make out, that the Heathen Stage has Treated the Priests as Coarsly as the Christian. And here *Aeschylus* is as surly as before, and won't so much as appear in the Cause. However, *Sophocles* lay in his way, and in he must come; But then this Poet by his Air and Heaviness, looks more like a Prisoner than a Witness; Well! We must hear his Depositions

tions in his *Ajax Flagellifer*, What then is to be done here? Does the Poet bait a Priest like the *Relapse*? By no means. Does he Represent a Priest in his *Play*? Not that neither. Then I suppose he spoke ill of him behind his Back? I confess that was not as it should be. The best on't is, the Mischief lies in a little compass : 'Tis all in a Line or two at the end of the Play : Here the *Chorus*, in regard of the surprizing Events they had observ'd, are pleas'd to say, *That seeing, was Believing, and that ne're a Diviner could tell before-hand, how matters would go.*

Ajax. Flag.

Ἐν πόλεις βούτης ἐστιν οἰδησῶν
Γνῶναι, πεντιστίν δὲ τοῖς μάρτυρες
τὸν μεμάρτυραν, οὐ τελέσει.

Now if this Instance must have an answer, I reply ; That Prophets or Diviners held a very small Proportion to the rest of the Priests, so that the Censure, tho' gentle, falls only on the Skirts of the Profession. But then to go even thus far, looks like straining upon *Sophocles*. For the natural meaning of the *Moral* seems to be thus ; 'That Humane Foresight is short, and the Future impenetrable ; and therefore People ought to Guard accordingly upon the Present. But I'm afraid I have been too long upon this Matter, and so have used the Reader a great deal worse, than *Sophocles* did the Prophet.

His

His next Instance in *Jocasta*, is obviated, ^{Survey, p. 358.} and answer'd; and so is that following in ^{View, p. 89,} *Creon*; who is declar'd by the *Chorus* to be punish'd for his Haughtiness and Impiety. However, for once, let's see what the Surveyor will make out of *Creon*. Now this Prince being dissatisfied with *Tiresias*'s Discovery in Divination, makes this angry Reflection:

Τομαντοὶ δὲ πᾶν φιλάργεος κύρος.

Sophoc. Antig.

That is, Your Augurs are all a Covetous sort of People. Now, tho' the Regard which *Creon* shew'd *Tiresias* in the preceding Line, * calls for a soft Construction, yet the Surveyor gives the Text a Mobbish Turn, and foists in some of his own ill Language besides: In his Version it stands thus. They were all a Pack of Mercenary Corrupt Fellows. This, it seems, is the English of οἰλαργοῖς κύρος. At this rate, if he were to Turn St. Paul's Citation from *Aratus*, the Translation of Τομαντοὶ δὲ πᾶν φιλάργεος κύρος, would run thus:

Aet. 17. 28.

Mankind are a Pack of Fellows of Heavenly Extraction.

We see what lean Evidence *Sophocles* proves, tho' under the Surveyor's Management: I hope I have made him speak a little fuller on the other side;

* *View, p. 120.*

His first Testimony from *Euripides* is levelled only against Soothsaying and Divination.

Iphig. in Aulid.

Το μαντικὸν πᾶν αὐτρικὰ φιλόπιμον καχόν.

* A vain-glorious rascally Race, Survey. P. 359.

And yet even here he over-translates the Original *, spoils the Breeding of the Character, and makes Generals rail like Carmen.

And in the same Play he Translates ~~amp~~ Fellow, and makes the best Word in the Greek, the worst in the English. Farther, we may take notice, that these warm Expressions were spoken against *Calchas* the Augur: And tho one of them was deliver'd by *Achilles*, who was all Passion and Violence, yet 'twas in the absence of the Person Censur'd. And as for *Calchas*, his Interest is great, and his Figure creditable in the Play *.

—iracundus,
inexorabilis
acer, jura negat sibi nata,
nihil non arrogat armis.
Horat. de Art. Poet.

* Eurip. Iphig. in Aulid. p. 44. & alib. View, p. 120, 121.

Survey, p. 360.

His Instance in *Pentheus*, and likewise what he offers from *Seneca*, is answer'd in the View, where the Reader may see an over-ballance of Evidence for the other side.

But we must leave the Priests, and go on to the Gods their Masters: Now these the Surveyor pretends were used with great Freedom by the Antients.

View, p. 88,
89, 93.

He begins with *Sophocles*, and objects the Rants of *Ajax*, *Creon*, and *Philoctetes*, but here his Charge is somewhat inhumane. These Characters have smarted severely for their Impiety: Now Persons that have suffer'd the Law, should not be reproach'd with their Crimes: And therefore in Scotland

land they say when a Man is Hanged, he's Justified. But the Surveyor wants time for a Collection out of this Poet : Not unlikely : People that have nothing to pay, are generally in Haste.

*Surv. p. 360,
361.*

Euripides is once more summon'd : Now this Poet, I granted, had some Profane Passages uncorrected : And 'tis well my Concession was thus frank, for I perceive the Surveyor can hardly prove it : However his Performance must be Examin'd.

View, p. 94.

His first Citation from the *Hecuba* is the best. But here he loses more in his Skill, than he gains in his Luck. For he quite mistakes the meaning of part of *Talthybins*'s Expostulation ;

Ὡ, Ζεύ, πολέμω; μόνος σ' αὐτούς οἶγαν;
Ὕπεράνθρωποι καὶ νομίδαι φαστοί;

Hec. p. 17.

Which he thus Translates. O Jupiter ! What shall I say ? should Mankind address themselves to you ? &c. Whereas it should have been rendred thus. O Jupiter ! I'm at a stand whether Humane Affairs are part of your Administration, or not, &c. But I shall pursue the Advantage no farther. This might be a Piece of Honest Ignorance for ought I know : And no Man can Play more then he sees. But then he should be a little cautious not to venture out of his depth, till he can swim better.

Polymnestor in this Tragedy is another Instance how far the Surveyor is to be trusted. The Words must be transcrib'd ; in which this Prince Complains of the uncertainty of Prosperity , and the sudden Turns of Fate ;

Φεύ οὐτιστίς δέν μεδού, οὐτι εὐδέλα,
Οὐτιδόν γάρ τι πεπονται, μη περιειργότεο.
Φέρον δ' αὖτις δι δεον πάλιντε κατεβού,
ταξιδιν επιδέντες, δι επαδία
Σέβηστην γετες.

Let's now see what English the Surveyor Survey. p. 361 can afford us to this Greek. Oh, what a slippery thing is Humane Grandeur, which is never secure ? Thus far all's well. But then the Remainder is wretchedly wrested into Atheism and Misconstruction : — The Gods (says he) perplex and harrass Mankind, that our Ignorance may support their Altars, and Worship. But the Poet's meaning stands thus. The Gods make Humane Affairs floating, and uncertain ; that so our Ignorance of Future Events, may prevent the fancy of Independence, and make us apply to Heaven for a better Protection. Now this is a Sence of Piety, instead of Prophaneness. And to justifie the Translation, I appeal not only to the Text, and Latin Version, but to the Greek Scholiast, who is expressly for it. Farther ; If there had been any thing of Prophaneness in this Reflection, Polymnestor paid dearly for't. For soon after

after his Eyes are pluck'd out, and his Children murther'd before him*.

* Eurip. Hec.

To proceed. *Electra's Expostulation* is horribly misrepresented. This Lady seeing *Helena* upon her return from *Troy*, and that she brought back her Beauty with her Infamy, makes this Remark upon't.

P. 36, 40.

*Ω Φύσις ἐν ἀνθρώποιον ὁσπεῖται κακοῦ,
Σωτηρίον τε τοῖς γηλῶς μετημένος.*

Eurip. Orest.

P. 51.

That is, Advantages of Person are a misfortune to some People; But extreamly serviceable to such as make a right use of them. Here the Surveyor bestirs him notably. He keeps the last Line to himself, maims the Period, and then rigs out this Pious Translation;

O Nature, what art thou upon Mortals! As much as to say, He has found a Heathen President for the Blasphemy of the Moderns: Whereas 'tis notoriously evident, that here is not the least glance against Providence; And that only the Endowments and Advantages of Nature are meant by the Expression.

Surv. 362.

Orestes is no more the Surveyor's Friend than *Electra* his Sister. For when *Menelaus* question'd him about the Murther of his Mother, he pleads the Oracle in his Excuse. And when the other was surpriz'd at the singularity of the Order, He replies,

Διαλέγουσιν διότι οὐ ποτὲ εἰσὶ θεοί.

Orest. p. 54.

That

That is, 'We are not to dispute the Gods
 'Commands, but obey them, for the Di-
 'vine Nature is too big for Humane Under-
 'standings. And if the *Surveyor* thinks this
 Survey, p. 362. too much a Paraphrase, *Orestes* shall speak in
 his own Translation. 'Tis thus : *We serve
 the Gods whatever they be.* Why then, it
 seems, he did not question their Being, but
 thought Religion very well worth the mind-
 ing. Yes : His Piety appears farther in his
 next answer, for when *Menelaus* seem'd to
 wonder why *Apollo* did not rescue him from
 his Misfortune ; He tells him,

Μέλλει, το δεῖον οὐ εἰσὶ μηδὲν φύεται.

That is, as the *Scholiast* interprets, ' The
 ' Gods are not sudden in their Administra-
 'tions ; But take time in Rewards, and Pu-
 'nishments, to Try the Good, and Recover
 ' the Evil.

View, p. 94.

Survey, p. 362.

Ion, p. 333,
334.

His Objection from the *Cyclops* is fully
 prevented in the *View*. However the Poet
 must be cited, and the Gyant brought in,
 for the sake of the Civil Translation. Be-
 sides, a little Greek, tho nothing to the pur-
 pose, has a Face of Learning, and looks Big
 upon the English Reader.

In the *Ion*, by Translating *ναῦς* Rascal,
 and *ἱγράτωρ* Whoremaster, he makes *Creusa*,
 and her Servant much coarser than they are
 in *Euripides*. 'Tis true the Servant being
 moved with the suppos'd ill Usage of his
 Mistress

Mistress, propos'd the firing of *Apollo's* Temple ; but immediately he recollects himself, and advises her to another Revenge, more in her Power.

Jon. p. 335.

To conclude with *Euripides*, *Hecuba*, says the *Surveyor*, thinks the Gods *τανὴς οὐναιχες*, *bad Friends* ; He should have said *sluggish*, and then he had been right. As for *Seneca* *Survey. p. 362.* he stands barr'd : Why then is his Athei-*Troad. 118.* stical *Chorus* produced, and why in the Ver-*See View, p.* *94.* sion of the Earl of *Rochester* ? Was this Transition made for the Benefit of the Publick, or in Honour of the Deceas'd ? Not the latter, for that Noble Lord, abhor'd such Prophane Liberties at his Death. Thus, to Refresh the Blemishes of his Life, is the greatest Outrage to his Memory : 'Tis almost enough to raise him upon the *Surveyor*, to make his Ghost resent the Usage, and flash Correction in his Face ; But after all, 'tis highly improbable that the *Chorus* spoke the *Poet's* Opinion, if, as *Heinsius*, *Scaliger*, and others *Surv. p. 363.* believe, 'twas written by *Seneca* the Philosopher : For every Body knows he was far enough from being an Atheist.

And now we have done with Authorities ; And here, tho the *Surveyor* has but very bad Luck with his Poets, yet he has taken great care to conceal the Misfortune ; For in his Citations he mentions neither *Act*, nor *Page*, but refers to the *Plays* at large. This, I confess, is the right way to discourage the Reader's Enquiry, and make him rather Believe, than go Look.

And

11/23/18

* See View,
and Defence,
ref.

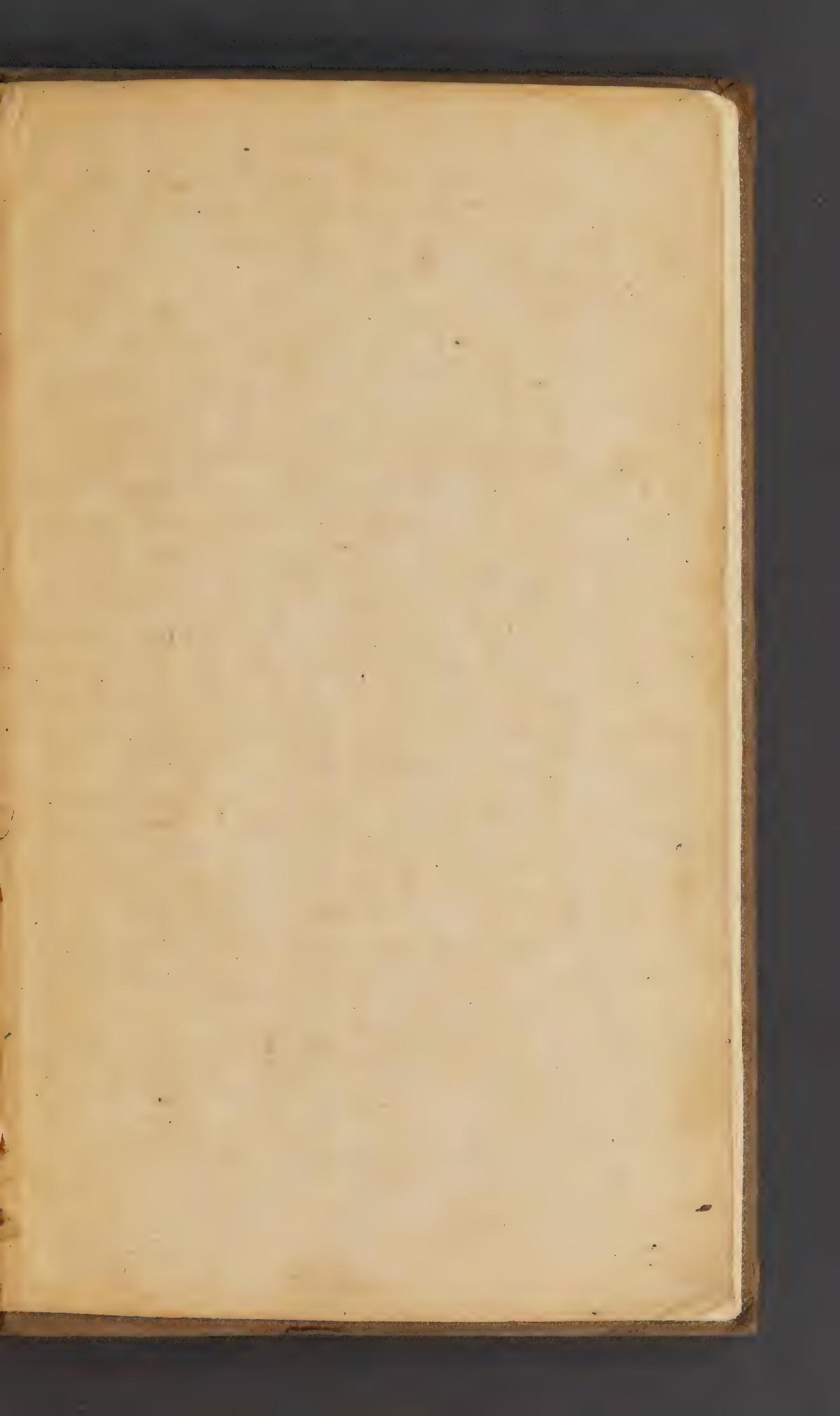
And now I may safely affirm, That several single Plays of the *Moderns*, * have not only more, but some bolder Passages of Prophaneness, than all he has cited from the *Antients* put together. And which is harder still, I have made but a slender Discovery of the *English Stage*. Thus some People Refine upon Heathenism ; Thus they improve upon their Creed, and make amends in their Lives, for the odds of their Understanding !

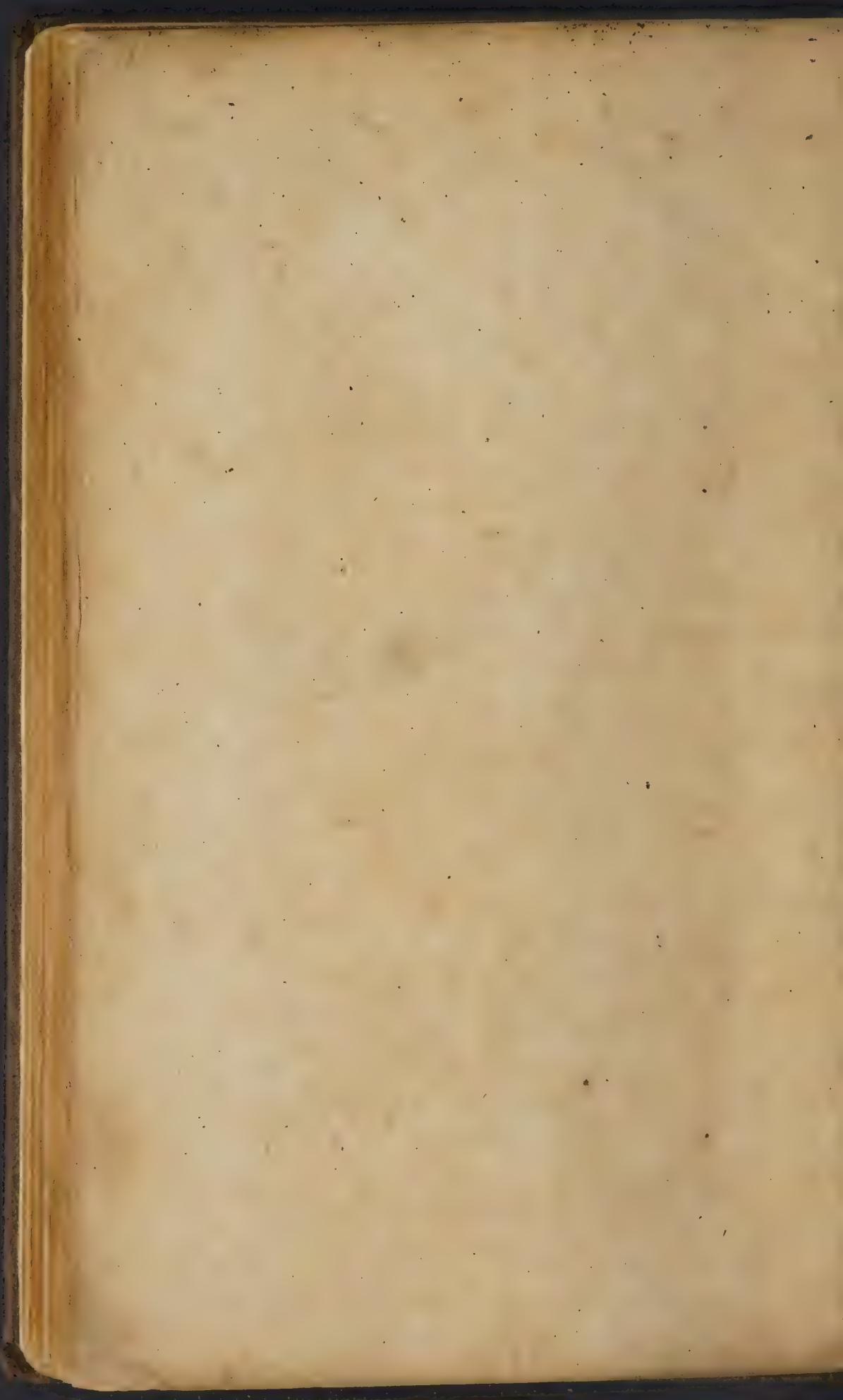
Survey. p. 367. In the Close of all, the *Surveyor* offers Hypothetically, as he calls it, that is faintly, to justifie the *Stage-Freedoms* with the *Nobility*. But, by his favour, this Ridiculous Character must either be drawn for single Persons, or Quality in general : Now either way his Satyr falls under his own Lash ; For from hence it must follow, that he who makes a *Lord* of a *Fool*, makes a *Fool of a Lord*, which he grants is no Compliment. But the *Surveyor* having not reply'd to my Reasons against this Liberty, I need say nothing more upon the Argument.

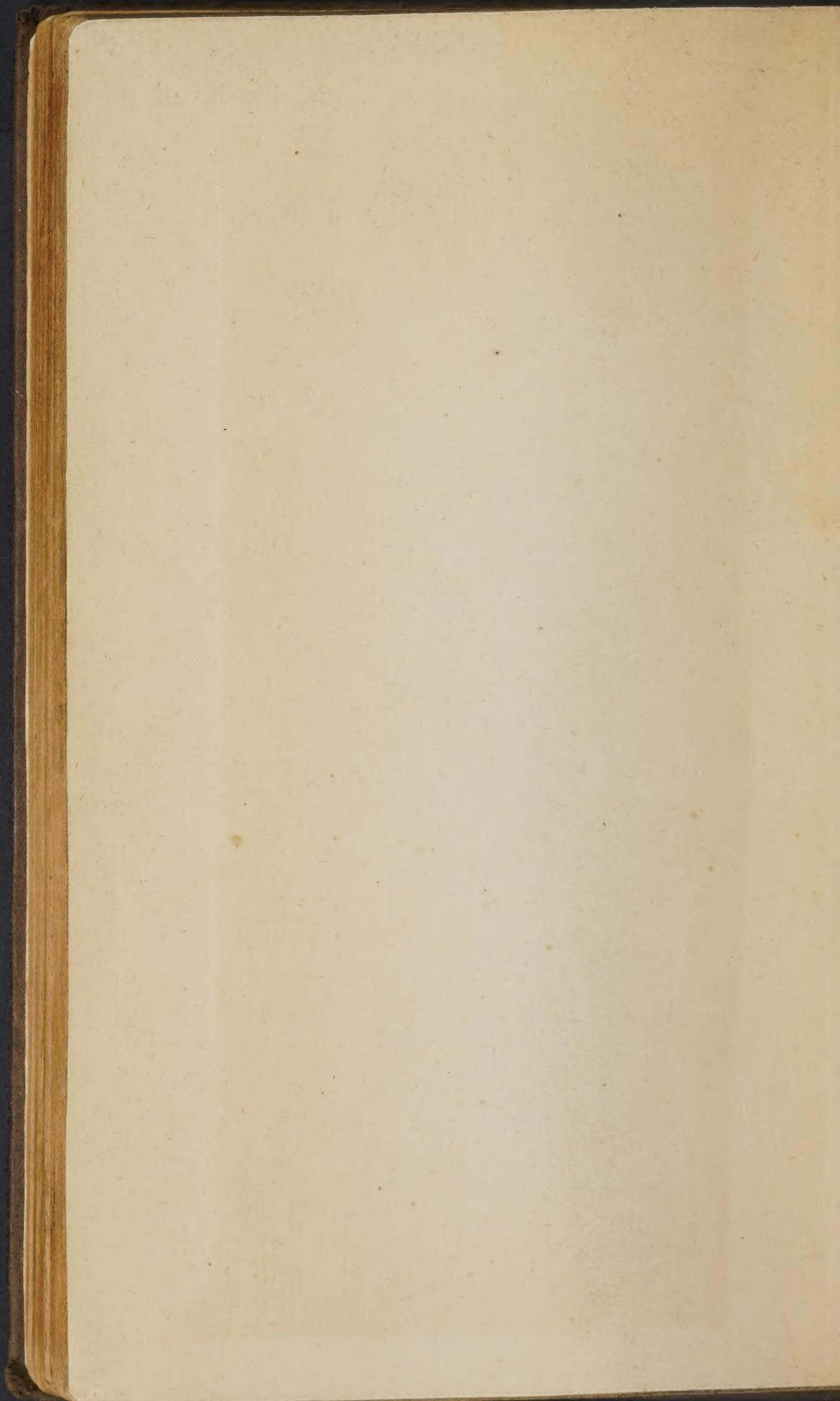
View, p. 175.
Defence. p. 25.
to p. 31.

I have now done with the *Surveyor*, and heartily wish him a better Subje&t : For a bad Cause, besides its own Evil, is apt to produce a resembling Defence : It often runs an Author upon Calumny, Coarse Expedients, and Little Management : Which, as they are no sure Methods to raise a Character ; so, at one time or other, they'll certainly displease a Man's self.

T H E E N D.







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